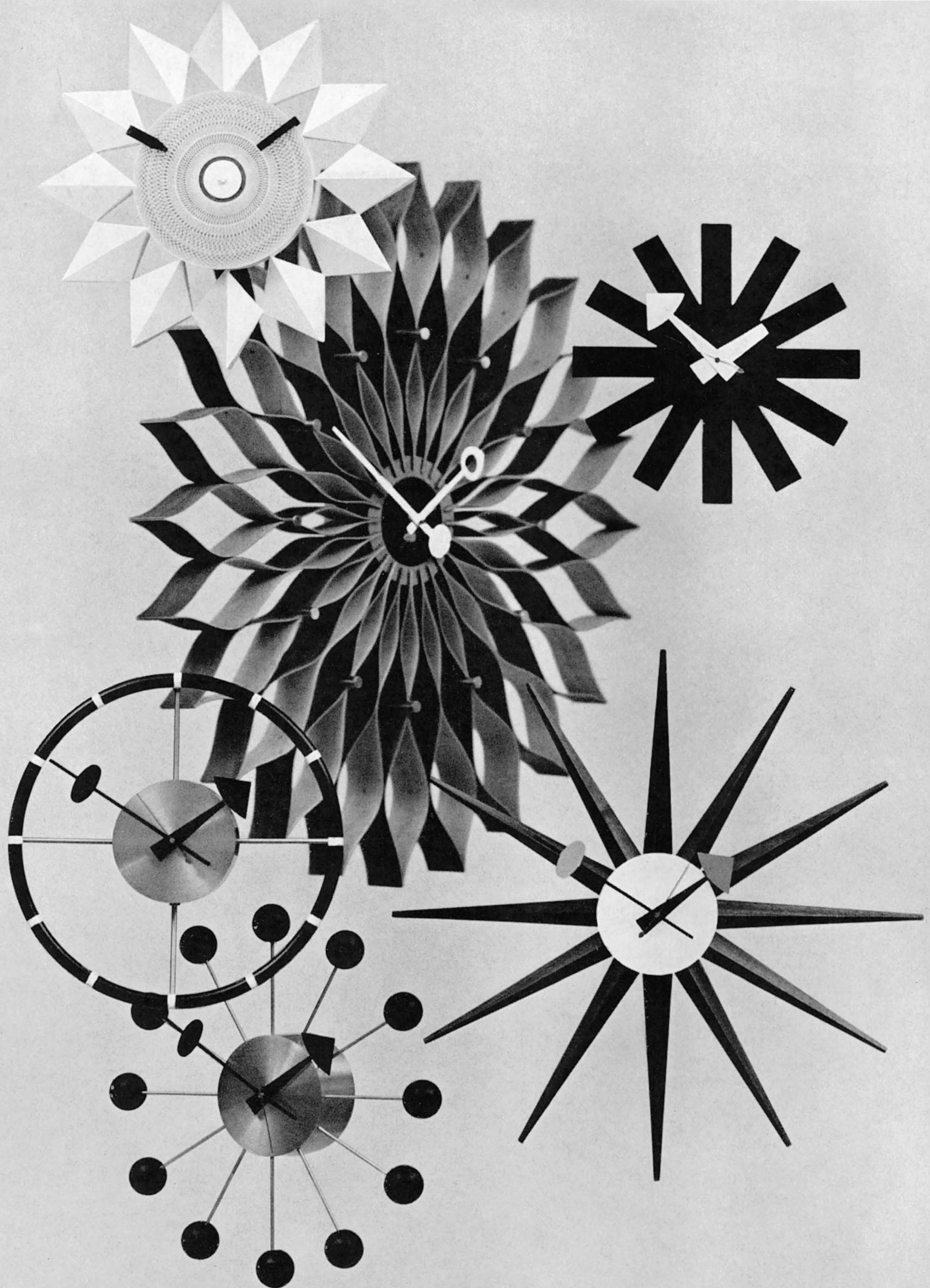


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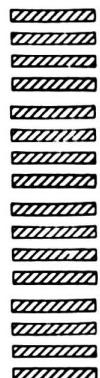
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ART

DORE ASHTON

IN PRAISE OF ILLUSION

As the visual arts move toward arcane meanings, often decipherable only after long familiarity, the urge to explain art or to find a scientific rationale for its existence becomes more imperious.

Out of weariness, exasperation and frustration, the critic resorts to evidence or data in what he imagines is a scientific usage. Years of the vagueness of "psychological" interpretation in both literature and visual art have worn away at the spirit and left a wake of irritability that can only be salved by facts. Literal, matter-of-fact approaches to the arts are becoming frequent, the most obvious being the attempt to adapt information theory techniques to art criticism.

Certain temperaments, among them my own, resist the dry precision offered by information theory techniques. I have clung to the conviction that the imagination, as Baudelaire said, is the queen of the faculties. It is by its very nature expansive, unpredictable, and not accessible to such an easy schema as "input-processing-output." It seems to me that the imagination never allows a perception to remain in its raw, direct state (if indeed there is such a thing). It is plastic, infinitely mobile, and its tendency is to allegorize. Or so I imagine.

Yet, like other critics, I have been tempted — partly out of curiosity and partly out of a natural desire for reassurance — to seek evidence to support an intuitive conviction. In a conversation with Dr. Bernard Bihari, a brain physiologist and psychiatrist, I mentioned my conception of the nature of the imagination, and asked if there were any scientific justification for it. He very kindly went to his files and selected a number of papers in which the trend of speculation, and some tangible proofs, tend to confirm that the imagination is still the inscrutable queen of the faculties.

Perhaps the most dramatic evidence occurs in numerous recent accounts dealing with experiments in sensory deprivation. In these experiments, the subject was placed in a situation of minimum sensory stimulus. For instance, he was masked and submerged in a darkened tank of slowly flowing, warm water. Or he was extended on a bed in a dark, soundproof chamber, in what one writer called "monotonous solitude." In all the experiments, the aim was to reduce sensory input to an absolute minimum. In other words, to check the barrage of "information."

What happens to the individual isolated from the usual rapid succession of external stimuli? If one were to accept the mechanistic theories, he would soon cease to have any mental or imaginative activity. But these experiments indicate that his imagination functions with increased intensity. Nearly all subjects experienced unusual mental imagery — imagery not dependent on external sensory stimuli. I quote from Drs. Jack Mendelson and Philip Solomon:¹

"Why do hallucinations occur in sensory deprivation? Here we can only speculate. Presumably the maintenance of optimum conscious awareness and accurate reality testing depends on a necessary state of alertness, which in turn is dependent on a constant stream of *changing* stimuli from the external world, mediated through the reticular activating system. In the absence of impairment of such a stream, as occurs in sensory deprivation (or sensory monotony) alertness falls away, direct contact with the outside world diminishes and the balance of integrated activity tilts in the direction of increased relative prominence of impulses from the inner body and central nervous system itself . . . The result is an increased tendency to the rehearsal of memory, meditative thought, reverie and body image awareness."

In other words, you can take everything away still the mind, or imagination, wanders on. The observation that there is an increased tendency to "rehearsal of memory, reverie and body image awareness" in such states suggests a great deal to anyone conversant with the visual arts. Sensations of weightlessness, commonly reported by the subjects in these experiments, are often encountered in abstract paintings, where gravity seems to play no role. Reverie is essential to the creative artist, and certain poets (Poe, for instance) suggested that the hypnoid state — that moment between waking and slumber — is the optimal condition for imagining. Rehearsal of memory, which in the terms described by the scientists in these experiments strongly resembles the idea of stream-of-consciousness in literature, is a regular experience for the visual artist who has reported on many occasions that his mind wanders, and suddenly dredges up new forms.

An interesting conundrum faces the scientists involved in these explorations of sensory deprivation, and it has to do with the definition of illusion. The hallucinations rather cautiously described in the reports are similar to illusions in that they are controlled in the centers of the brain. The dictionary says that illusion is "an unreal or misleading image presented to the vision; a deceptive appearance." The scientists have discovered the awkwardness of this definition:²

"Although we define illusion as the distortion of an external sensory cue, and hallucination as a percept without external sensory cue, we know that an individual perceives many sensations that emanate from within himself. If we re-define illusion as a misperception of any internal or external cue, and re-define hallucination as a false perception without internal or external cue, our problem only becomes more difficult for how can we determine that a person is having internal sensations? To complicate the issue, when a person reporting fantasy material says 'I saw' does he mean that he actually perceived something, or does he use this to refer to phenomena he knows he did not 'see' but thought about?"

For my unscientific purposes, an illusion is a perception worked upon by the imagination. Obviously, any work of art is an illusion in the sense that its material is not necessarily its meaning. A painting presents data which the eye relays to the brain. But the imagination works upon the data, creates an "image" of it, and even an interpretation. If a circle painted on a canvas were not transmuted by the imagination, it would register as briefly, and with as little significance, as a traffic sign.

There are possible alternatives to the definitions of hallucination and illusion discussed in the above experiment. Some of the answers may lie in recent dream experiments. In conversation, Dr. Bihari remarked that dream studies may eventually offer proof that creative cognitive activity can occur independent of external stimuli. He points out that everyone dreams every single night and that the brainwaves during dreaming periods are indistinguishable from the brainwave patterns of the person who is aware, alert and focussing attention on something either imagined or perceived.

"This does suggest," he said, "that while dreaming, the brain, though not conscious, is nevertheless working very hard in cognitive and emotional ways. During this time the brain shuts off sensory input, yet contrives to function cognitively, and with more imaginativeness and novelty than while awake."

The ancients, the surrealists, and many individuals throughout history (above all Nietzsche) understood the importance of dream. The "internal sensations" the experimentors found hard to measure are strenuously at work in the dreamer. Untrammeled by scientific considerations, it is not difficult to conjecture that the dream is a fabrication of the imagination, and that the imagination alone creates the arresting images which are the soul of art.

When Redon made a plea for the kinds of visions that are not stimulated directly by external experiences, he was acknowledging that mental activity called imagination — the queen of the faculties that is self-generating and expansive. Every serious draftsman, even those most eager to represent that which they see, knows the experience of having the imagination take over: while the eye is following the line of a table or a rock or a woman's breast, and while the hand is following the eye, something often happens which short-circuits this procedure. The hand then moves out, guided by the imagination, inventing forms that are only remotely indebted to the presence of a real table, rock or breast. This accounts for the arabesques discretely deposited in Rembrandt's drawings; for the breaks in line and small abstract strokes in the backgrounds of Raphael's drawings; for the elaborate internal structures in the clothing of Ingres' sitters, and for much of the detail in Miro.

Studies of the imagination, when undertaken by artists (the poet Coleridge for instance) often start with observed data and then leap off into speculation. Philosopher Henri Bergson's speculations moved far from his preliminary scientific data. Rather, Bergson swept forward on the crest of his brilliant intuitions to make certain observations that are just now finding scientific confirmation. Lately there have been several bows from scholars using scientific methods. I think for instance of Claude Levi-Strauss' remarks concerning the accuracy of Bergson's thoughts about totemism. The French anthropologist — a painstaking scientific worker — proves Bergson right in exhaustive studies of primitive societies in Australia and Africa.

Unexpectedly, I find among the papers Dr. Bihari offered me, reference to Bergson in Sir Wilfred Le Gros Clark's "Sensory Experience and Brain Structure." The Oxford professor of anatomy begins his

lecture by stating that certain of Bergson's ideas deserve renewed attention:³

"I refer more especially to Bergson's contrast of those two aspects of conscious experience which he terms intellect and intuition. Intellect, he argues, is the product of a gradual evolutionary process which enables the individual with increasing efficiency to select and abstract just those several features of surrounding objects which are directly relevant to the problem of evolutionary survival. In so far as it selects and abstracts, the intellect by itself can provide only a partial view of reality. 'To conquer matter' Bergson says, 'consciousness has had to exhaust the best part of its power' — it has had to 'adapt itself to the habits of matter and concentrate all its attention on them, in fact, determine itself more especially as intellect.' But there remains 'around our conceptual and logical thought a vague nebulosity, made of the very substance out of which has been formed the luminous nucleus which we call the intellect.' Therein reside certain powers that are complementary to the understanding — powers of intuitive recognition."

Sir Wilfred continues, saying that as an anatomist, he is particularly interested in Bergson's conception of a duality of conscious experience. "The fact is that the idea of a duality in modes of sensory perception is ever and again presenting itself in one form or another to the neurological investigator." In a discussion of various anatomical studies beyond my competence to synopsize, Sir Wilfred points to evidence that a "primitive foundation still persists in large measure in the adult brain; in fact, it is this which comprises the basis of the whole reticular system." It now seems certain, he continued, that "at every level in every sensory pathway, as far up as the cerebral cortex itself, the pattern of input from peripheral receptors may be continually controlled and modified by the activity of central regulatory mechanisms. This general principle of the nervous organization is obviously of the greatest importance for the study of perceptual phenomena, for it determines that what we ultimately experience as a conscious sensation is not solely dependent on external stimuli alone; the effects of the latter may be variably conditioned by intrinsic activities emanating from the brain itself."

Obliquely, and with characteristic scientific caution, Sir Wilfred offers his confirmation of Bergson's theory:

"If it is the function of lower centers of the specific sensory pathways to select and sort into categories impulses which have been initiated at the periphery by a continuously graded range of stimuli, if, that is to say, the effect of their selective activity is the abstraction of isolates from a continuum, clearly the higher centers (including the cerebral cortex) are likely to be presented with only an incomplete and patchy replica of external reality by these particular pathways. It is as though we were presented with a series of arbitrary points in a continuous curve, with the result that we interpret the abrupt contrasts between such discontinuous points as if an even curve did not exist. Such a conclusion makes an interesting comparison with one of the main themes of Bergson's philosophy — that purely intellectual processes inevitably involve selection and abstraction to the extent that they can only provide a partial view of external reality."

This is precisely what many artists have sensed. The vision of the "whole" is given by the imagination. Baudelaire and Coleridge both characterized the imagination as the synthesizer of intellect and intuition. These poetic constructions find considerable support in Sir Wilfred's paper. Bergson thought that intuition completes a vision of whole experience which intellect cannot provide and was followed in this by Proust. Sir Wilfred suggests that there may be a specific system of activity in the brain equivalent to Bergson's "luminous nuclei" to provide a general background, an intuitive grasp of a whole. Possibly, it is this same system which receives and creates the plastic, wide-ranging experiences which the illusions in art provide.

All of these discussions repeatedly give support to the ideas of Gaston Bachelard who wrote so often that the function of the real cannot stand alone. The function of the unreal — illusion — is just as important to us. Illusion is characteristic of imaginative activity.

This is demonstrated in the sensory deprivation experiments where the imagination functions ceaselessly. It is demonstrated in the dream experiments where it is seen that physiological activity is the same whether a person is dreaming, or consciously thinking in a waking state. It is suggested by anatomical studies which point increasingly to the dual system Sir Wilfred discusses, strongly hinting that it is in this "reticular" system that much original material is contrived (in other words, the signal creative inventions found only in high arts and sciences).

(Continued on page 34)



Q: Has any treatment been developed for wood shingles to make them fire retardant for more than a few years?

A: Right now at the Building Center you can see sections of a roof that was treated with a fire retardant chemical in 1945 in the mountain resort of Idyllwild and that has not been treated since. Not only has it proved to be still completely fire retardant when subjected to the A.S.T.M. burning brand fire test, but the shingles look practically new with no indication of curling or splitting. Plants licensed by the Building and Safety Department can supply shingles or shakes pretreated with this chemical. Also, there are applicators available to treat acceptable existing wood roofs under a corporate guarantee. The chemical has now been approved for pretreatment of wood shingles and shakes in fire areas by the Los Angeles Building and Safety Commission.

Q: In remodeling a rather large, old house, I am planning an independent guest wing and I will need information on kitchen appliances adequate for preparing breakfasts and light snacks.

A: Complete compact kitchen units are available in sizes from 30 inches wide up to any width desired. The 30-inch model includes a two unit range, refrigerator and sink, in a choice of colors. A 48-inch model, known as the "complete entertainment center" comes in oiled walnut or birch finish and includes a storage compartment, cutlery drawer and closing lid in addition to the range, refrigerator and sink. Other larger models add ovens, additional storage space, drawers and overhead cabinets to the basic necessities.

Q: I have a client who is interested in having stainless steel sinks in a group of houses he is building. Is this out of line in cases where the budget is vital?

A: For the first time in their history, a West Coast manufacturer now has available a complete line of stainless steel sinks at the same cost as porcelain cast iron sinks. The line includes a small home bar sink with ice buckets and fitted maple chopping block, replacement sinks, single, double and triple bar and marine sinks with and without ledge, and all types of residential models including the unusual corner double sink with ledge. All feature the easy-mount clamping system for quick, accurate and permanent installation, and carry a lifetime guarantee.

Q: I need a system for the control of lights throughout a plant building I am designing. I want to be able to turn on and off the lights anywhere in the place from two designated locations. Do you have information on systems of this type?

A: A low voltage remote control system is what you need. The latest development in this field is on display and in operation at the Building Exhibition Center. It includes individual switches and multiple units as well as the master control panels, and in addition, a portable remote control is available that can be plugged into and used from any number of pre-selected receptacles. The heart of this new system is the magnetic switch or relay. Unlike others, it comes in two separate parts, a base and a plug-in mechanism. The advantages are that the base can be permanently installed either in pre-wired gang boxes or electrical outlet boxes, you can replace it as easily as a worn out radio tube, and you can operate the relay manually if you want to. The system is designed for use in new construction and remodeling, and for homes, institutions, commercial buildings and industrial plants.

MUSIC

PETER YATES

VISIONS OF DANCE — PART TWO

The lights go down, then up; the curtain is still down though past curtain time; the audience is stirring and chatting. My wife draws attention to a young woman in an apricot-orange knit shift with pink-trimmed jacket, who is lugging into the auditorium a conspicuously hard-edged, cheap black suitcase sprinkled with labels. The woman, less young as you see her face more closely, hauls her suitcase to an aisle seat, sits; then, as if discontent, pushes herself and suitcase along the row of people. I am distracted from her by an eruption elsewhere. From a side aisle a conspicuously drunk, tall man in a loose overcoat and white peaked cap is making himself much too audible. A shout answers from the balcony, another from the rear. Something may or may not be happening; one doesn't understand clearly all that is being said. And one realizes belatedly: this is it. The Ann Halprin Dancers' Workshop Company of San Francisco is loose among us; conspirators (fellow-travelers?) around us in many seats are shouting, speaking and signalling to one another reiterated banalities. Ann herself, the woman with the suitcase, which she has put down, appears a couple of rows ahead of us carrying a volume labeled *Ionesco*, from which, standing in one aisle and then another, she reads, projecting an occasional comment in the interchange.

She and the tall man and a heavy-set young man who has been sitting somewhere begin rushing about. The effect is confusingly dramatic, becoming more athletic when the tall man suspends himself from the balcony rail over the audience. We presume that we are in the midst of Part I, which "involves the dancers using poetry by Richard Brautigan" — from a story called *The Flowerburger*. The house is not filled, indicating some resistance to the Halprin "art"; indeed before the evening is over there will be a number of conspicuous departures. Whether seats are empty or not, the performers move through them, treading on feet, pushing, shouting, until at last all three principals are gathered onstage.

What happens then proves that the art of vaudeville, farce, slapstick is not dead; it is being revived before us by three exceptionally accomplished performers, in pratfalls. Clambering in, on, around chairs they continue bringing from backstage, in knockabout groupings, pantomime, contortions and interlaced clamberings of arms and legs — at one time each is part entangled in another's coat or jacket — and monologues which become mutually intermingled. The suitcase is emptied of colorful remnants and repacked, then dumped; a lunch pail produces fruit and other objects. The tall man goes to work on a banana, the two others munch apples; the tall man devours the banana peel and makes a good effort at downing a paper napkin.

Though some of the audience may be resisting, as it is possible that several of my readers are fixed firmly in disdain, the bulk of the attendance is conspicuously with it. Fellow-travelers are shouting from every level and corner. The second peeled banana becomes an all too evident, if unplanned, phallic symbol, borne triumphantly back and forth across the stage. While the voices out of the audience hammer at them, the performers settle into listless postures and watch. After a considerable tedium they gather up their rags, droppings, impedimenta, start shoving chairs offstage, wander back into the audience, and one supposes that, with the blacking of the lights, the thing is ended. It was fun, presumably therapeutic as farce should be (tragedy is cathartic) and a sort of "Happening."

The trouble with the ordinary "Happening" as work of art or entertainment is that the "unexpected" is too often predictable after the first excitement. (The same is generally true of electronic music in its present exploratory state). There is also the lack of real technical skill in the ability to perform what happens, to keep the improvisation unpredictable, that there was between the ordinary film comedian and, say, Buster Keaton. I was particularly impressed by the ability of Ann Halprin and her two companions to perform, easily and offhand, feats of physical and dramatic dexterity which gave theatrical weight to what they were doing. "Wait" also in the punning sense, because they were able to set and hold their pace, not forcing the action, to avoid trying for laughs and quite simply sit out a long burst of audience reaction — munching their apples and banana.

By comparison, Erick Hawkins failed to project the formally conceived funny gestures of *Clown Is Everybody's Ending*, because he seemed to be forcing and at times appealing for laughter. His was seriously conceived comic dance. Comedy must be serious, but such that the audience laughs inadvertently out of what might be, otherwise, sombre attention. The most ghastly-seeming mishaps are often the funniest, the most solemnly reiterated or accumulative absurdities the most hilarious.

Scarcely had we settled from the comedy than the "sound event by Morton Subotnick" began. Noise-jazz leaped from the distributed loudspeakers, and all through the house members of the audience began shouting, commenting, firing off cracker parachutes of tape confetti, flashing lights, sounding noisemakers, while the house lights went up and down. It was a "bash." The little girl behind us was so happy in her delight that we passed her a bunch of the confetti which fell around us, and before the glorious uproar ended we were all sporting colored tape.

Better for children than for adults? Perhaps. Fun makes us all children. Such engagement in comedy, in participative fun, has been the greatest loss of theatrical reality since the gag-makers replaced the great vulgar comedians. Do I really mean "reality"? Yes — there is no substitute for comic vision. Tragedy enables us to transcend our defeats; comedy enables us to live with, to share from the outside, with amusement, our absurdities. Do you refer to the "Theory of the Absurd"? Heaven forbid! That is a stoic philosophy of containment against a world in which, existentially, only oneself may exist. To see oneself in others and others in oneself is the sign of human imperfection, that being accepted is made love and sacred.

Can this method go beyond farce, beyond "whooping it up"? That is the demand we must make on the chief piece of the evening.

As intermission ends, members of the cast wearing long white jackets start hauling loaded cardboard boxes to the stage. They carry down the aisle armloads of brightly colored clothing, heaping them on the stage, go back for more; the labor becomes a procession, a processional, with ladders, more clothing, immense crumpled plastic wads, presumably once auto covers, dragged along by two persons. One identifies Ann, her two handsome daughters, the male members of the cast, and some others who have not been previously seen.

I might say, parenthetically, that a charm of this company is the inclusion in the cast of the two Halprin daughters, one teenage, one pre-teen. The elder has been performing with them several years. They are both as good trouvers as the adults.

On stage the processional continues. At a slow pace the dancers walk back and forth among the heaped clothing, one after another removing the white jacket to show white underclothing, then slowly bending to pick up whatever garment or object each may pull out of the heap and donning it. Back and forth they move slowly, never changing pace, while the accumulations of colored clothes, birdcage, hats, a bicycle wheel, take on a Caribbean exuberance. Then one by one they begin doffing garments, stripping down to put on others. A member of the cast orders "Left" or "Right," the entire group turning at the quiet order, changing direction among the brilliant heaps. It goes on and on, this brilliant adagio of walking colors, garments, objects, the birdcage for a helmet, the bicycle wheel for a platter or hat — as abstract and elemental as it is also totally humane.

A light-rail trimmed in black is lowered, a ladder placed beside one end of it. With armloads of garments, the cage, the wheel, the procession passes its impedimenta up the ladder and follows, until they are strung along above the black drop, which then rises carrying them high as the proscenium. A double platform of pipe and ladders is shoved against the light-rail from behind; the procession, streaming garments, climbs, clambers, walks down. The light-rail vanishes; another platform is brought beside the first; the three ladders stand in a group alongside. And then commences a wonderful aerial ballet of climbing, spiralling, still varying the processional, now a journey among heights, the entire cast spread above and below in continually changing color patches, postures, interweavings of limbs. After much more has happened and attention slackened — it has really been going on too long, invention and imagination straining, the attention passing from conscious to semi-conscious or unconscious — the white plastic covers are hauled up the platform to fall from the top, accidentally, lumpish, like an El Greco cloud; and the dancers going again upwards start the final descent. Suddenly one perceives in its own reality an apotheosis of El Greco, the floating fall of a Last Judgment, bodies suspended, contorted, seeming to enter or be supported by substantial cloud. Imagination has at last

(Continued on page 34)

PLANNING

CHICAGO

IRA J. BACH, COMMISSIONER
DEPARTMENT OF CITY PLANNING

TRANSPORTATION SETS CHICAGO'S ENVIRONMENT PATTERN

Of all problems facing cities and metropolitan areas, none is more discussed than transportation. Yet transportation remains the most perverse and the most universally personal of all urban problems. No urban man lives without it. On an average, 1.5 hours of his waking day are devoted to coming and going. Those hours may be a source of enjoyment, a monotony, or something resembling torture.

Despite great strides made in transportation technology and operations planning, the difficulties appear to gain ground over progress. This is because the transportation function is highly dynamic, whereas transportation facilities — being largely fixed in space and representing immense capital investments — are, in comparison, static. Virtually every trend change in population, employment, and manufacturing has an effect on some important component of a metropolitan transportation system. Changes in living patterns and shopping habits work their long-run, occasionally devastating changes on transportation.

Add to these dynamic forces those occurring within the field of transportation itself: the diesel, the jet turbine, the helicopter — and the small European car, to name a few.

It would be wrong — as the above discussion may seem to imply — to view the reaction as proceeding in one direction only. Although transportation is tremendously affected by outside phenomena, it in turn is often an influential and sometimes even a deciding factor in the determination of other events.

In the planning program of Chicago, particular emphasis is given to the influence of transportation on these other events. All public agencies concerned with transportation in the metropolitan area are naturally charged first with providing good transportation over the facilities within their province. But at the same time, transportation is seen as a means of achieving certain land use and community goals. My last article, "Industry the Keystone," related how the location of railroads has in the past determined the location of industry, and how the "Basic Policies for the Comprehensive Plan" recommends that future industry be concentrated in corridors bounded by railroads and expressways.

Like all metropolitan areas, Chicago is served by modern expressways, and future plans include the construction of certain new routes. But expressways are not considered to be the only form of modern transportation facility, nor indeed an always desirable one. About one million motor vehicles are registered in Chicago, and 350,000 more come in from the suburbs each day. All these vehicles operate a total of 25,606,000 vehicle-miles on Chicago streets on a typical workday. It is estimated that 6,500,000 of these miles are on expressways. Eight million vehicle-miles will be on expressways when the system is completed.

About 13,000,000 daily vehicle-miles are on major or preferential streets, and about 6,500,000 on local residential streets. The total

vehicle miles in the metropolitan area is around 46,800,000 daily. At the time of maximum movement, over 325,000 vehicles are moving on Chicago's streets.

The total number of persons entering Chicago's central business district is around 850,000. Of these, 350,000 enter between 7:00 A.M. and 9:00 A.M. More than 80 per cent come by mass transportation, which includes rapid transit, commuter rail, and bus. Despite our fine expressway system no more than 18 per cent of the morning rush period passengers enter the central business district by private auto.

The success of Chicago's public transportation system is due to the reasonableness of the route locations and the efficiency of operations. This system is made up primarily of rapid transit — a network of subway and elevated rail lines operated by the Chicago Transit Authority. It also includes the surface line that runs in the median strip of the Eisenhower Expressway. This arrangement, of rapid transit combined with an expressway, has proved so successful that additional lines may be built within the roadbeds of other expressways in the future.

The commuter lines, owned and managed by railroad companies, similarly converge on the central area of the city. They serve, almost exclusively, the suburban communities, bringing to the downtown employment center about 85,657 persons daily during the peak period from 7:00 to 9:00 A.M.

In the diagrams, the CTA subway and elevated system and the commuter railroad system, both existing and proposed, are shown superimposed over the residential density pattern. (White bands show the routes of expressways, railroads, and industrial corridors.) As the diagrams reveal, the rapid transit system serves both high and medium-density areas within the city and low-density areas on the outskirts of the city. The bulk of the system is and will be on grade-separated rights-of-way, making high-speed transportation a reality.

Not shown on the diagrams are the routes of the buses, also a part of CTA's public transportation service. The buses serve the balance of residential areas not reached by rapid transit.

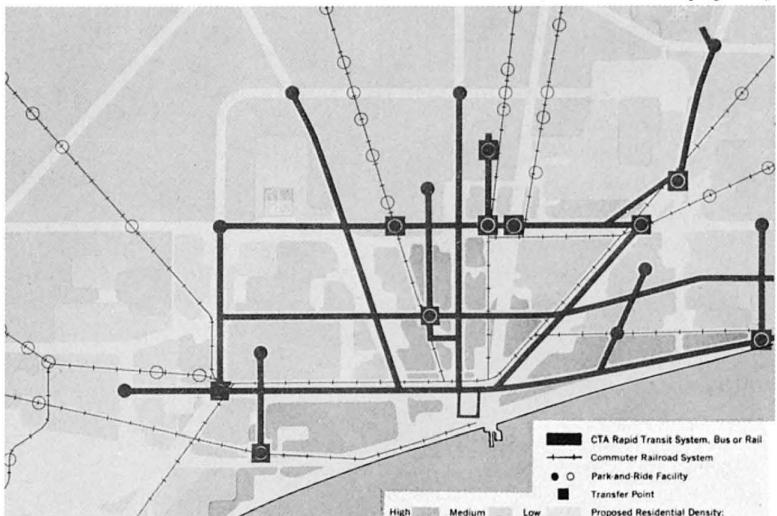
An idea of the extent of CTA service is shown by the estimate that 99 per cent of Chicago residents live within three-eighths of a mile from one or more CTA lines, either rapid transit or bus.

Although some buses are able to use expressways, most must compete with regular automobile traffic. To improve traffic flow Chicago has adopted a preferential street plan. A consequence of this plan is improved efficiency of the bus service.

One of the most important considerations in reconstructing a major street is to provide the greatest amount of safety and the least amount of depreciating effect on the area through which it extends. We are firmly convinced that the normal traffic, commercial and private passenger, that must serve an urban area is such that a return to the boulevard concept of street design is needed. Broad rights of way with planted medians and parkways will add to safety and reduce deteriorating effects and at the same time allow free movement of this necessary traffic.

We now have uneconomical strip commercial development along major streets, we have badly planned areas, and we have incompatible land usage, and above all we have a street system of 4,000 miles that has to be used insofar as possible to provide traffic ways for street traffic today and tomorrow. Many square miles of the city

(Continued on page 34)



BOOKS

ART OR ANARCHY? How the Extremists and Exploiters Have Reduced the Fine Arts to Chaos and Commercialism by Huntington Hartford (Doubleday & Co., Garden City, N.Y., 1964 - \$4.95)

A & P heir Huntington Hartford has lavished his unearned increment on wives, a theater in Hollywood now closed, an artist's colony near Los Angeles where an invited artist may spend six months as his guest, a Caribbean island retreat for the posh who need not be artists, an art museum in New York which serves his missionary attitude. It may be that no one since the late William Randolph Hearst has invested more money to ensure the perpetuation of a naive artistic judgment. He has now set forth his esthetic opinions in a book. After demolishing "Woman" by Willem de Kooning, easily done by quoting a gossipy review of the painting out of *Art News*, he expounds: ". . . the middle period of most artists, as for example Turner, was their most successful. In his youth the work of Turner was literal and conventional . . . In middle age there was an equitable mixture of facts and emotions. Then in his last days he became unconcerned with subject matter as such and his paintings became overly personal and esoteric. (Paragraph) To put it another way, there must be a certain subject or subject matter which the artist wishes to paint and which both he and the viewers can recognize. From this point he must take us by the hand, figuratively, and lead us into the realm of the beautiful — the ideal — into the realm of the emotions. He may lead us from the particular to the general or from the general to the particular: from a small white cottage he is painting to the memory of a cottage where he lived as a child — or indeed from an ideal concept of white cottages to a particular and individual one . . ."

I have quoted at length to enable Huntington Hartford to present his argument. Let me now point out that in the painting, "Woman," artist de Kooning has led us from the particular to the general, into the realm of the emotions. We'll skip "the realm of the beautiful — the ideal" because the author has not defined it, though he appears to see it in the later works by Salvador Dali. De Kooning has also led us from the general to the particular, and his "Woman," like it or not, is now well known around the world.

To fill out his opinions Huntington Hartford continues chatting for 200 pages, generalizing on the facts that in any period there is a quantity of salon art which sets a fashion; that dilettantes, dealers, short-viewers, and would-be artists, in hope of a quick turnover, cluster in turn about each fashion; that certain great artists go unrecognized and that certain artists are recognized in spite of greatness. There are also artists whose greatness is recognized in spite of Huntington Hartford.

Huntington Hartford's efforts to lead us all to safety by his guidance and the power of purchase have left some good residue, a few useful buildings and his Foundation. Nothing good can come from Alvin Toffler's *The Culture Consumers*, a book snipped together to prove that all is well with the arts in America. *Life* paid to reprint part of it; *Life* also printed, the next week, the safer part of a letter I wrote in reply. The book, funded by several would-be cultural institutions, is aimed at soothing the consciences of those who pay or are paid to maintain the public facade of esthetic activity in the U.S. The content is whitewash suitable for covering all rough surfaces with a uniform blank blandness. The intent appears designedly hypocritical if not deliberately dishonest. —PETER YATES

THEATRES AND AUDITORIUMS by Harold Burris-Meyer and Edward C. Cole (Reinhold Publishing Corp., \$20.00)

Useful information will still be useful no matter what kind of opinions and cliches surround it, and *Theatres and Auditoriums* is so full of sources, statistics, examples and authorities that it will be quite helpful to anyone involved in the problem of theater design. If the reader is merely interested in the general problem of theater design and construction, or especially if he is a member of a group planning to commission a theater, or an architect with a design problem, the book will have a great value. If nothing else, it will clarify his thoughts and inspire a definite direction, and that is a great deal. It is a veritable *Graphic Standards* on the theater, although not quite so conveniently arranged. The problems of everyone concerned in the various kinds of theaters, from the stagehands to the owners to

the audience, are considered. Also included is information on where designers can find a comprehensive bibliography on theater design, a list of organizations that have investigated the problems of the theater, and where one can find rosters of competent theater consultants. We are even told what kind of rug will wear best in the theater's lobby.

On the other side of the ledger must be listed the language, the style and form in which the information is encased. One would expect the writing in a book costing \$20 to be commensurately good. Such is not the case.

AMERICAN ARCHITECTURE by Thomas H. Creighton (Robert E. Luce, Inc., \$1.95)

Among architectural books one comes across today, price bears no relation to quality. For \$1.95, Mr. Creighton gives his readers a quality that many higher priced architectural commentaries cannot match. He has not written a history; it is rather a discussion with fellow professionals. He assumes his reader is already familiar with architectural history and, after a short review, proceeds to a discussion of contemporary practice and building. He is very up to the minute; it is usually only in magazines that such contemporary discussions can be found. At the same time we also find the solid grounding of architecture as written about by an architect. This is a kind of basic solidity, hard to define, but easily sensed, and the lack of it mars the otherwise intelligent efforts of some popular architectural critics. It is a quality that respects and comes to grips with the problems to be encountered in any project. It is a productive and positive approach which emphasizes basic qualities and faces disagreeable facts squarely without attempts to mask them over by cosmetic means.

The author begins his historical review by agreeing with the reasoning of other eminent art historians in the belief that although American architecture copied the externals of old world architecture, the influence of local climate and conditions modified the imported styles and made them peculiarly American. Adaptation was always made where necessary, and these adaptations did not falsify the original style, but on the contrary, gave them added vigor. And, although regional distinctions were made at first, contemporary ease of transportation and communication have largely erased them.

Throughout the vagaries of nineteenth century eclecticism, the rectangular, post and beam, symmetrical, pitched-roof, clapboard covered structure was a basic form; a clear derivation from the New England meeting house. The adaption of simple, balloon-frame construction together with basic simplicity of form "has made it possible for more people than one would expect, in an industrialized society, to own their own homes."

The growth of cities and the consequent large amount of building made possible the development of a more mature and sophisticated architecture. Both eastern eclecticism and the native vigor of Chicago architecture burgeoned and eventually clashed, with the Eastern group seeming the victor. In the early years of this century eclecticism was in ascendancy, yet expression of native originality continued almost underground. It was only after the War in 1946, when large volume building began to cope with the demands that had built up since 1930, that the theories and ideas that had been gestating so long began to be usefully applied.

Many forces acted toward the growth of contemporary design. Beside technical advances in steel, mechanical equipment, lighting, laminated wood, plastics, aluminum, glass, etc., and the recognition of Wright and the European functionalists, another force of great interest was operating: the influence of talented and inspiring teachers. Men like Gropius, Breuer, Mies van der Rohe, and many others, strongly affected their students. When these students began to practice, their work was a considerable contrast to that of older architects trained in the Beaux Arts tradition. Another influence upon postwar architecture was from the sociologists and town planners who thought in larger terms than individual buildings. Community facilities of all sorts, educational plants, health clinics, became architectural concerns; planned communities received much thought and attention. Interest in prefabrication, both as an industrial technique and a mode to advance living standards increased.

Within contemporary architecture various styles and trends have developed, national rather than regional in their application. It is often said these styles were European importations, but a truer evaluation is that they were "carried to the point of active accomplishment through American technological skill and then again made available to other countries." Student disciples have learned not so much a style, but "a discipline, a refinement of simple elements, a

sense of proportion, and a respect for contemporary technology." This is one of the best verbalizations I have heard of what a good architectural school tries to teach.

By 1950 there were three recognized, somewhat antagonistic design schools: Wrightian, Miesian, and what the author calls "regional humanist," or "Bay Area Style." After the lapse of 15 years we cannot still make this hard and defined categorization. Since the essence of architectural training was in approach rather than in the wholesale digestion of a finished style, many present day architects have discarded these ideologies and have worked on their individual solutions. In 1960, a group of architects, called together by *Progressive Architecture* felt no anomaly existed in this somewhat fragmented situation. America does not have a uniformity of opinion in any of its patterns of life — indeed, America was founded to protect this very disuniformity. The P.A. group felt today's architecture is reflective of this democratic ideal. The variety of materials and structural solutions available heighten this effect. A current example of the latest design importation, the brutalism of Le Corbusier, is presently being Americanized. The winning design in the Boston City Hall competition and the work of Louis Kahn are examples of this. In spite of, or perhaps because of these many influences, one cannot point to an American "style." Mr. Creighton feels that it is our willingness to experiment that makes us the esthetic and technological leader in the building arts.

Even more interesting are the conclusions the author reaches on today's architectural scene. Instead of criticizing our "wastelands of suburbs," and the role of the automobile in our society, Mr. Creighton is able to see through these criticisms to the positive factors of our booming building economy. Technological and architectural history is being made here; architects and students from all over the world are here to study it. One can point to hundreds of ugly features in the heart of any city, but that city teems with vitality and activity. Suburban tracts may lack quality construction and good design, but "on the other hand, the volume of this building, the speed of its erection, the conveniences that are built into the houses, the number of people of various economic levels, who are accommodated in them — these characteristics again have been remarked and admired by entrepreneurs from other lands, who are often not able to do as well in today's economy." The faults in American building have been widely noted. Mr. Creighton has provided a much needed, and clear-eyed appraisal of our architecture.

The last half of the book divides contemporary practice into various building types and considers them separately. Trends in design technology and planning are noted, together with the names of many architects who are doing significant work. A very useful short bibliography is included. Special notice must be taken of the illustrations; they are crisp, sketchy, and capture the essential spirit of the building shown.

THE IDEAL THEATER: EIGHT CONCEPTS Edited by Margaret Cogswell (The American Federation of Arts and October House, Inc., \$7.50)

The Ideal Theater is an attempt to face and solve many of the problems mentioned in *Theatres and Auditoriums*. The program was an outgrowth of a discussion conducted by the Ford Foundation Program in Humanities and the Arts among actors, directors, authors, and other people connected with the theater. A great deal of the discussion hinged on the problem of the inadequacies of the Broadway playhouses, and how the inadequacies hinder artistic expression. The Ford Foundation agreed to sponsor teams of architects, theater designers and artists to explore selected design problems. The American Federation of the Arts sponsored an exhibit of the resulting drawings and models with this volume being the catalogue.

The eight theaters shown are designed to meet various kinds of particular and general needs. The idea that new and flexible types of theater will inspire new forms and types of plays is thoroughly explored. One theater has elaborate built-in facilities for filmed projection of backdrops, thus minimizing or eliminating the need for expensive and difficult to move scenery. Another features an open roof with rotating closers. Another is designed to specifically meet the problems encountered in staging and viewing the dance. There is a theater designed to specific New York City conditions, including seating limitations; another is a complex of theaters for a drama school situation. Some offer a complete mechanization of functions — almost a push-button theater — requiring a minimum of skilled technicians for operation, rather than a large crew of laborers. Others feel that theater mechanization is false and en-

courages gimmicky productions. There are proscenium versus non-proscenium theaters, and some convert from one to the other.

The one feature that all seem to agree upon is that flexibility is very good up to a certain point, but that it is impossible to make one theater do everything and fit every performing function, as, say a small-town high school auditorium is designed to do. If the design attempts overadaptability the end result will be a theater not suitable for any type of performance.

The project was undertaken more to engender interest in the possibilities of theater design than to serve as a blueprint for any particular project, and it fulfills this purpose admirably. There are a lot of exciting ideas presented and the problems are well thought out. Presentation of the material is done only too well, with many different colored papers, fold-out sheets, dramatically lit model photographs, etc. The presentation competes with the work being presented. The list of credits to typographers, binders, engravers, paper suppliers, etc., shows how heavily the editors leaned upon presentation to sell their story. This was unnecessary. The buildings and ideas are quite good enough without the layers of gift wrapping.

—ALAN RAPHAEL

THE MYSTERY OF MORAL RE-ARMAMENT by Tom Driberg (Alfred Knopf, \$5.95)

Here is a full-length study of Frank Buchman and the movement which he founded and to which he gave direction until his death a few years ago. Tom Driberg's study raises the two fundamental questions prompted by such movements: How is the movement supported? What is it after? Moral Re-Armament strikes one as an earlier more sophisticated, more careful Anti-Communistic Christian Crusade; less strident in its claims than the Birch Society, and more intellectual and polished than the howling anti-communist conclaves which seem to be fabricated as money-makers first and crusades later. MRA is "God-controlled," receiving its inspiration from a consensus of the thoughts which stream through conscious participants' minds. The foregoing may sound like double-talk and reasonably meaningless, but it is the way in which MRA "think sessions" decide on policy. Tom Driberg, a Member of Parliament and a former editor of the British *Daily Express*, describes such a "thought session," and illustrates the interesting if not amazing way in which attitudes are arrived at. Driberg is critical of MRA, based on the careful and not-so-careful pronouncements of its founder, Frank Buchman ("I thank heaven for a man like Hitler.") The Birch Society is fresh in our minds, and the parallels with MRA's elements of mumbo-jumbo and political and theological phoniness, will not be lost on the reader. Tom Driberg has written a valuable account of a movement but one which still leaves many questions unanswered.

THE AMERICAN ENLIGHTENMENT Edited by Adrienne Koch (Braziller, \$8.50)

Even a cursory reading of the history of the Federal period will reveal political pettiness and mendacity equalled only by the meanness of George III and his inept ministers who ignored the coming Revolution, and then sabotaged the war. After the Peace of Paris and the diplomatic bungling by both parties to the agreement, it is a wonder how we ever evolved as a nation. Historian Fiske has called the turmoil between the Peace and the adoption of the Federal Constitution the "Critical Era," an apt description of a time in our history when anything might have happened. But the forces at work in our institutions and our daily lives in this critical time had a sense of history, a breadth of accomplishment which has astonished students of history. "The American Enlightenment" is a compilation of papers, letters, diaries, essays, polemics and tracts which gave life to the Federal Ideal and to the vision of an independent nation in the New World. Adrienne Koch, professor of history at UCLA, has traced the influence of five great Americans in developing the institutions of the young Republic: Franklin, John Adams, Thomas Jefferson, James Madison and Alexander Hamilton. Their work encompassed all the variety of human experience — science, education, politics, the arts — and reflected the philosophical and ethical bases of the nation evolving.

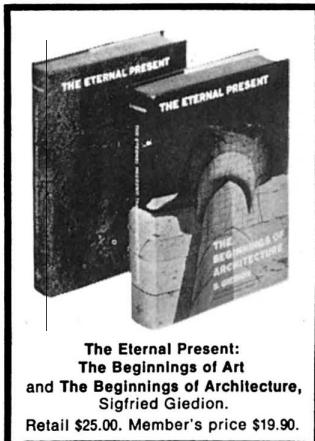
FURNITURE IN BRITAIN TODAY by Dennis and Barbara Young (Wittenborn, \$10.50)

Chippendale, Adam and Sheraton are, of course, the traditional names in the design and craftsmanship of superb English furniture. It is the authors' point that England is beginning to produce its own

(Continued on page 35)

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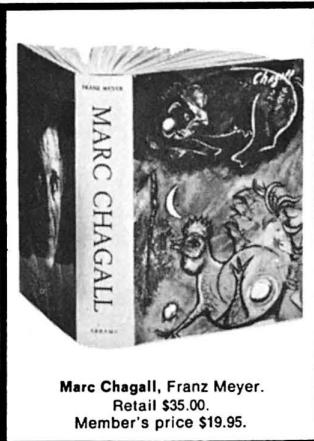
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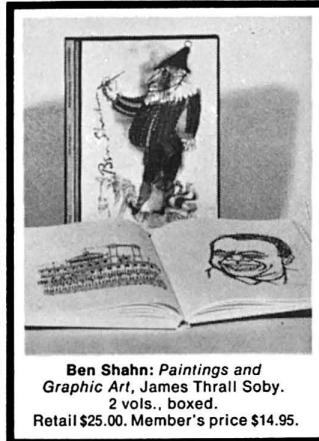
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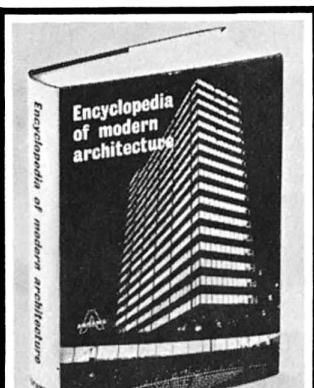
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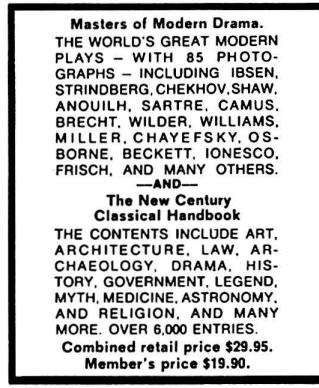
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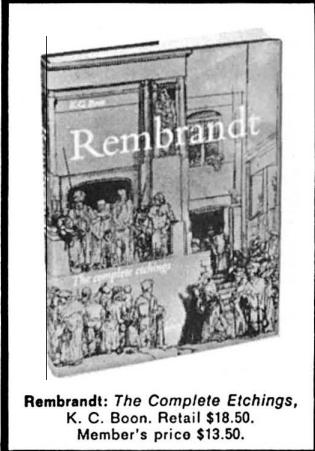
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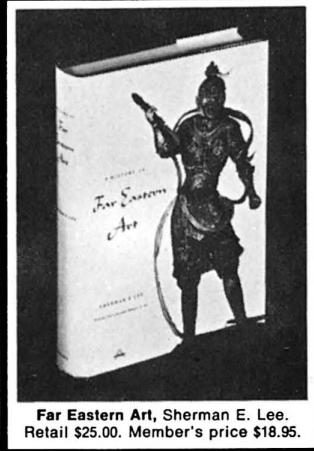
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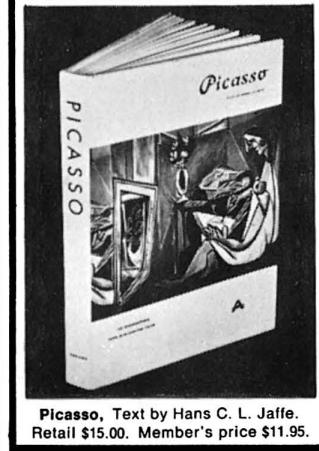
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The Sunday drive is one more of the simple, inexpensive enjoyments that has been struck from the list of pleasures belonging to a more leisurely and friendly time. It is no longer the quiet, pleasant, revivifying outing that it once was. The fact that multitudes continue to go for drives on Sunday afternoons — as recreation! — is good and sufficient proof that we aren't the nation of decadent sybarites some would have us. An afternoon on our freeways and highways is an aching, racking experience. A real ordeal, a mortification of flesh and spirit. And it isn't only, or even largely, the traffic. An hour's drive in any direction on anyone of the freeways radiating from Los Angeles reveals the blight that has struck us, that may make our century the one in which beauty disappeared.

It's as if some malignant force, a new and immensely powerful and malevolent Medusa were at work in our midst, turning the natural landscape to stone — and glass, steel, plaster and other petrifications. Why aren't we in revolt? It's the opinion of Gyorgy Kepes, professor of visual design at M.I.T., that we have eyes but see not. Kepes writes, "Vision, our creative response to the world, is basic, regardless of the area of our involvement with the world. It is central in shaping our physical, spacial environment; in grasping the new aspects of nature revealed by modern science; and, above all, in the experience of artists, who heighten our perception of the qualities of life and its joys and sorrows . . . A key task is the education of vision — the development of our neglected, atrophic sensibilities."

The quotation is from a new three-volume work, *Vision and Value* (Braziller, \$12.50 each), compiled and edited by Kepes who has gathered together some 50 penetrating and original thinkers in the fields of art, architecture, design, science and philosophy. Each of the three volumes (three more are promised) is an awesomely and successfully ambitious book. The aggregate is monumental. An accompanying blurb states that the work is "a major international venture towards the integration of creative experience in art, science and technology." Even a first dip into the volumes shows them to be all of that and more. Individual titles are, *Education of Vision*, *The Nature of Art and Motion, and Structure in Art and in Science*.

Contents are: EDUCATION OF VISION: Gyorgy Kepes: *Introduction*; Rudolph Arnheim: *Visual Thinking*; Wolfgang Metzger: *The Influence of Aesthetic Examples*; Anton Ehrenzweig: *Conscious Planning and Unconscious Scanning*; Gerald Holton: *Conveying Science by Visual Presentation*; Will Burtin: *Design and Communication: Case Studies*; William J. J. Gordon: *The Metaphorical Way of Knowing*; Johannes Itten: *Der Vorkurs: The Foundation Course at the Bauhaus*; Tomas Maldonado: *Design Education*; Paul Rand: *Design and the Play Instinct*; Mirko Basaldella: *Visual Reconsiderations*; Julian Beinart: *Visual Education for Emerging Cultures: The African Opportunity*; Bartlett H. Hayes, Jr.: *Art and Education: Past and Present*; Robert Preusser: *Visual Education for Students of Science and Engineering*; Robert Jay Wolff: *Visual Intelligence in General Education*. STRUCTURE IN ART AND SCIENCE: Gyorgy Kepes: *Introduction*; Lancelot L. Whyte: *Atomism, Structure, and Form*; Cyril S. Smith: *Structure, Substructure, and Superstructure*; Richard Held: *Object and Effigy*; Jacob Bronowski: *The Discovery of Form*; R. Buckminster Fuller: *Conceptuality of Fundamental Structures*; Eduard F. Sekler: *Structure, Construction, and Tectonics*; Pier Luigi Nervi: *Is Architecture Moving toward Unchangeable Forms?*; Pier Luigi Nervi: *On the Design Process*; Alison & Peter Smithson: *On Building toward the Community Structure*; F. Maki & M. Ohtaka: *Some Thoughts on Collective Form*; I. A. Richards: *Structure and Communication*; H. C. L. Jaffe: *Syntactic Structure in the Visual Arts*; Max Bill: *Structure as Art? Art as Structure?*; Richard Lippold: *Illusion as Structure*; Margit Staber: *Concrete Painting as Structural Painting*.

THE NATURE OF ART AND MOTION: Gyorgy Kepes: *Introduction*; Gerald Holton: *Science and the De-idealization of Motion*; James S. Ackerman: *Art and Evolution*; Gillo Dorfles: *The Role of Motion in Our Visual Habits and Artistic Thinking*; Hans Wallach: *Visual Perception of Motion*; James J. Gibson: *Constancy and Invariance in Perception*; Stanley W. Hayter: *Orientation, Direction, Chirality, Velocity and Rhythm*; George Rickey: *The Morphology of Movement: A Study in Kinetic Art*; Katherane Kuh: *Recent Kinetic Art*; Karl Gerstner: *Structure and Movement*; Hans Richter: *My Experience with Movement in Painting and in Film*; Robert Gessner: *Seven Faces of Time: An Aesthetic for Cinema*; Gordon B. Washburn: *Exhibition Design as a Problem of Structure and Continuity*; Donald Appleyard: *Motion, Sequence, and the City*.

Publisher George Braziller, in a letter sent with the work, writes that the project has been five years in preparation. It is unusual for a publisher to underestimate — in print — any of the statistics of his publications, but in this respect also the work is unusual. In actuality,

Vision and Value is a distillation of the several professional lifetimes of the contributors, each giving the reader the benefit of his amassed and seasoned experience and wisdom.

Tomas Maldonado, for example, in "Design Education," carries his discussion of industrial design to first principles but without neglecting the commercial aspects and responsibilities of the designer. Maldonado first sets the moral and philosophical goal of education: "Education for design has become a very complex task. We must train people capable of revolting against stereotyped ideas, but we must equip them with the means to do this; otherwise the revolt is only declamatory. Moreover, in most cases the act of creation is not something beginning and ending in an individual. It is a social fact. To create is frequently to form the life of others, but in some cases it can contribute to deform and even to damage — or to destroy — the life of others. Thus education for design can be indifferent neither socially nor culturally, because design is not indifferent. Education for design is education for responsible creativity."

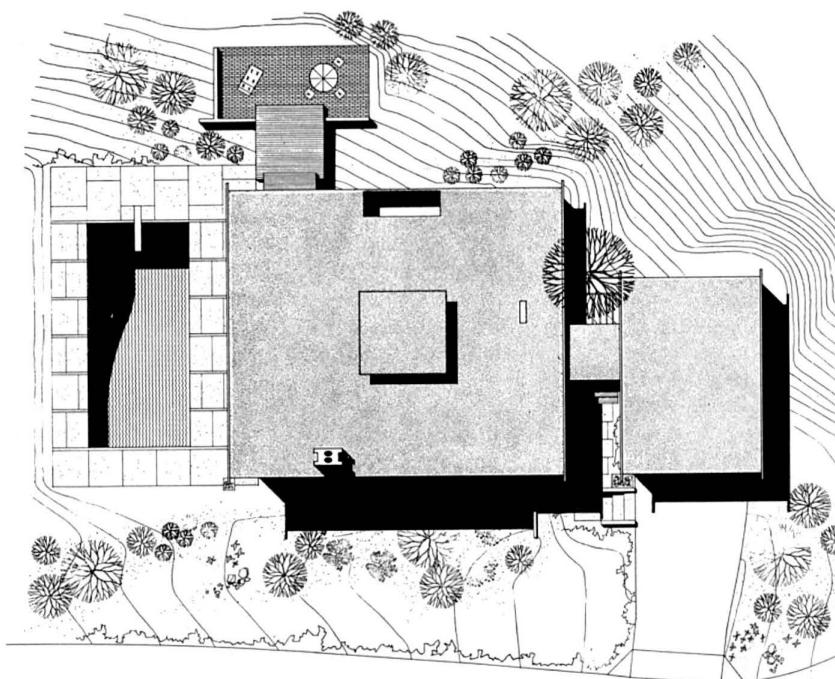
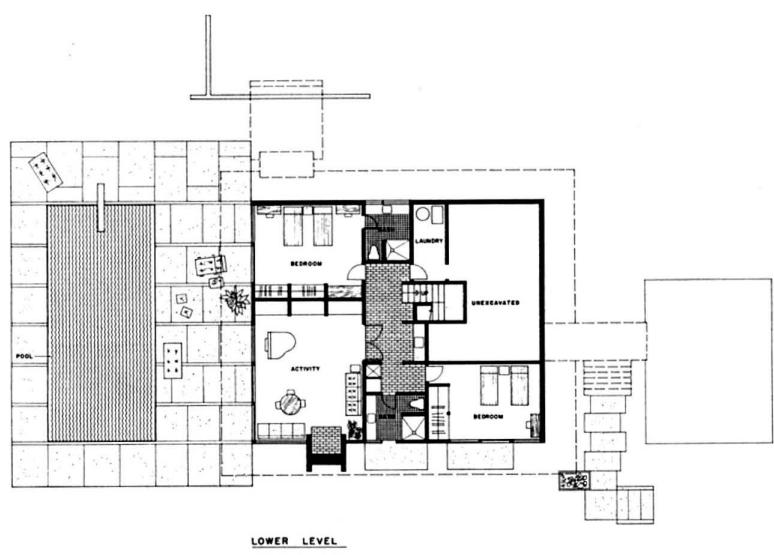
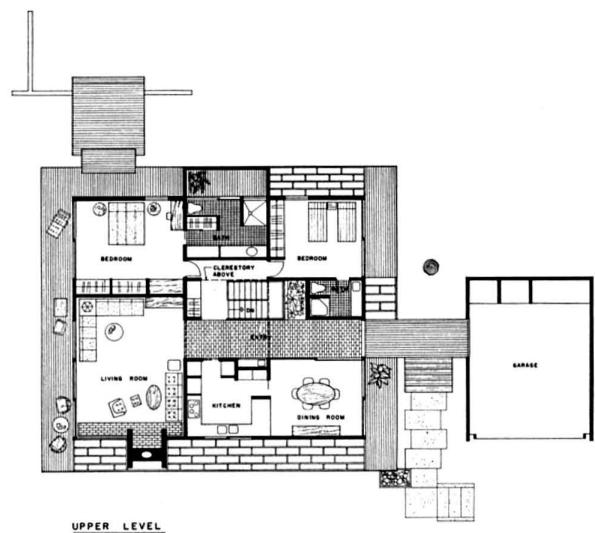
He then discusses Design and "Good Design", Design and Sales and so on (he defines industrial design as "an activity whose ultimate aim is to determine the formal properties of the objects produced by industry. By 'formal properties' is not meant the external features, but rather those structural and functional relations which convert an object into a coherent unity from the point of view of both the producer and the user"). Maldonado concludes with his conception of the industrial designer proper education should and must produce. Among other qualities he "will be able to resist, even under the most unfavorable circumstances, the tendency to use his aptitudes for the design of products which stand in flagrant contradiction to the material and cultural interests of the consumers." Not too much to ask, but perhaps too much to expect.

The plan this month was to devote the larger part of Notes in Passing to a speech given last month by Philip Johnson before the combined convention of the College Art Association and the Society of Architectural Historians, but I lost my notes and will have to make do with a not very reliable memory. The convention was held in Los Angeles — at least part of it was. There was such strong objection to having the meeting in our cultural wasteland that, as a sop, it was divided into two sections with those of more delicate sensibilities and/or stronger prejudices convening in San Francisco. Philip Johnson not unexpectedly, drew quite a crowd to the banquet of the philistine section at the Beverly Hills Hilton, despite the outrageous \$9.00 per person cost. (A number of people wise — to put the best face on it — in the ways of such affairs came in under the tent, on the cheap, after the meal, including several prominent local architects and professors, a dean, a writer and a not so prominent editor.)

Johnson delighted the audience by first poking fun at himself, admitting his imitation of this or that style and the pilfering of a form here and a detail there. He claimed that he was different in this respect from other architects only in being unusually discreet and discriminating in his thefts. Much laughter. Philip Johnson can be counted upon to propose the unexpected and maintain the anomaly, and he disarmed the critics, historians and teachers even more by stating that architects such as he need the goodwill of the critics and historians much more than vice versa. By ignoring an architect or artist they can doom him to obscurity. As a result the architect and artist fear and too often truckle to the critic, historian and teacher. Critical opinion thus becomes one of the considerations in the design of the painting or project.

All of this was said with great wit and amusing asides and to the accompaniment of unstinting laughter. The audience had visibly relaxed: Johnson had come to praise them not to harry them. Guards were down; all were now completely vulnerable.

Then it came. Having convinced his audience of their importance to the artist, preparing them like a doctor diverting a patient before he inserts the needle, Johnson made his point. Wittily, but with decreasing laughter as the needle began to touch nerves, he told the assemblage that a responsibility attended this power he had made them aware of. Since the artist and architect give so much importance to the opinions of critics and historians, the latter must not succumb to fads of the moment. By doing so, they encourage the artist and architect to do so. Current jargon includes such vague, empty words as bold, strong, powerful, sophisticated, expressive. It's the critic's job to tell us what is the point of art, to take the overview, not to get caught up in ephemeral fashions and an agonizing search for a new use for old adjectives. The audience was quite subdued when Philip Johnson sat down. For the time being at least, he had the last laugh.



SITE PLAN
100' 200' 300'

PULLIAM, ZIMMERMAN & MATTHEWS, ARCHITECTS



Photos by Marvin Rand

This 3500-square-foot house is situated at the foot of the Linda Vista Hills in Pasadena. It enjoys an excellent view to the east across the San Gabriel Valley. The client is a business executive, his wife, teen-age daughter, and two older sons in college.

The principal features of the lot were its privacy due to a location near the end of a cul-de-sac street, a gradual slope down from west to east, and a large existing oak tree.

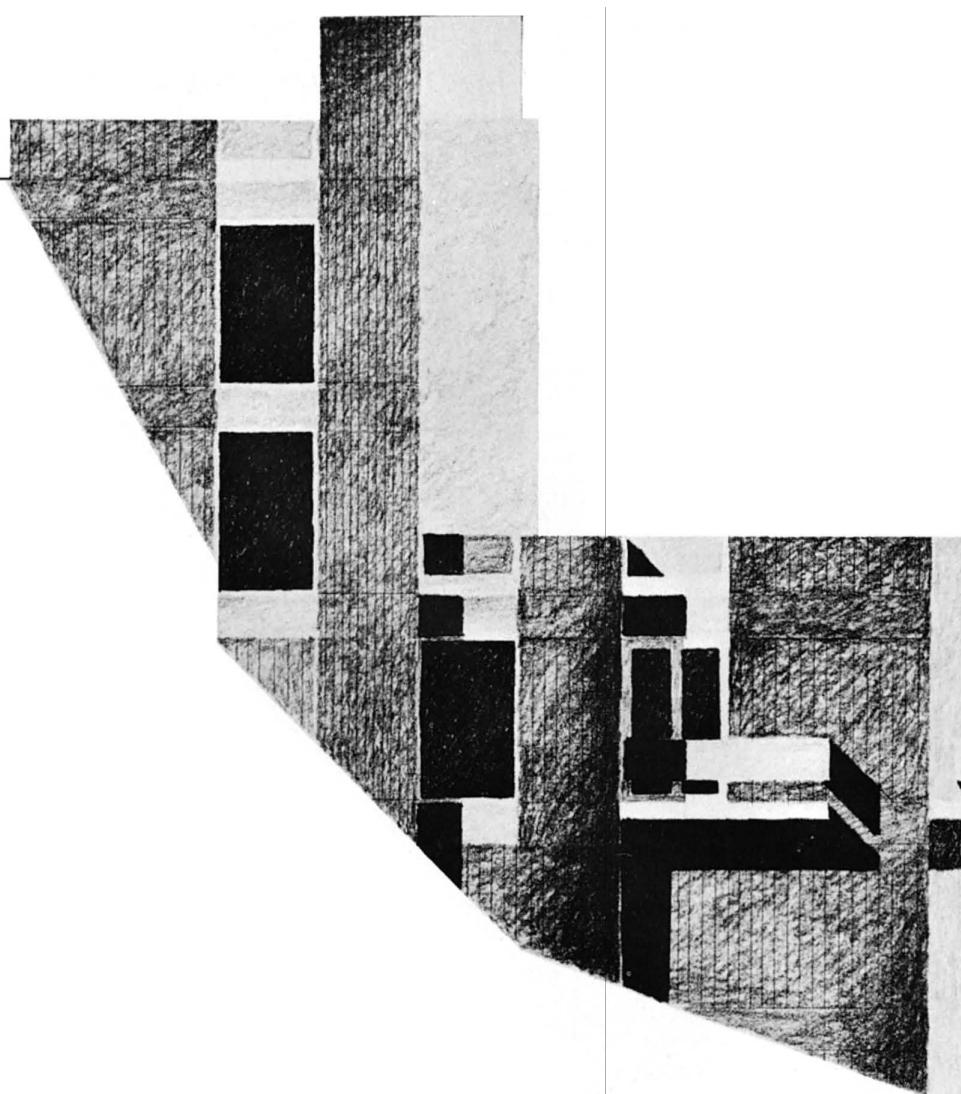
A two-level scheme evolved, with the living room, kitchen, entry, master bedroom and bath, and daughter's bedroom and bath on the upper level and the boys' bedroom, guest bedroom and activity room on the lower level. The garage was placed on the upper and western portion of the lot with a covered bridge connection to the upper level.

The floor plan is essentially square with a central skylighted circulation space serving the various rooms. The living room and master bedroom are on the east to take advantage of the view. Below them the activity room and boys' bedroom open onto a pool deck. All rooms have either an outside garden or deck.

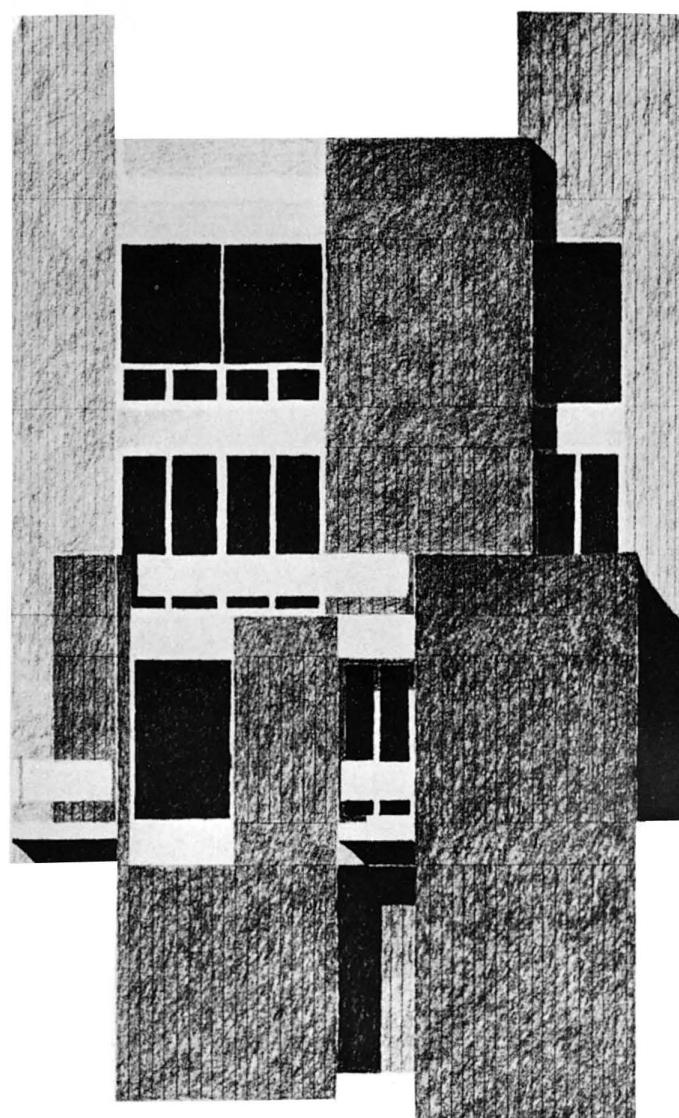
The structural system is a combination of post and bearing wall and laminated wood beam with the beams running north-south at the lower level and east-west at the upper level. The principal exterior materials are plaster, natural finish redwood, sandblasted red brick chimney, Douglas fir decks, and steel handrails. On the interior, brick pavers have been used in the entry, and terrazzo at the activity room and boys' bedroom. Walls are plaster, glass or walnut paneling. The ceiling is acoustical plaster.

Clyde Augustson was job captain; Robert Marks, structural engineer; and Roy Wheeler, contractor.

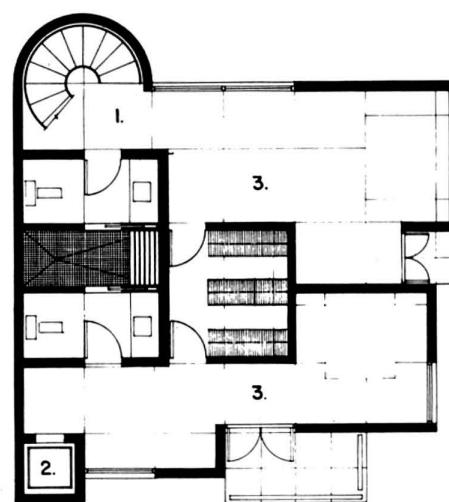
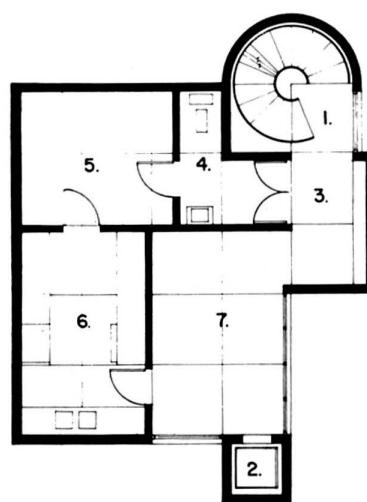
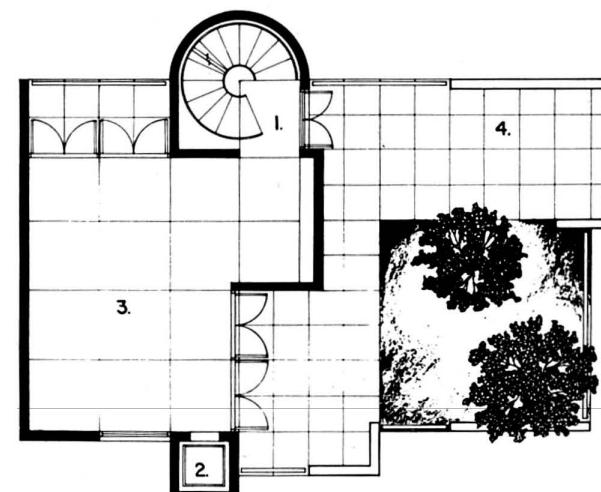
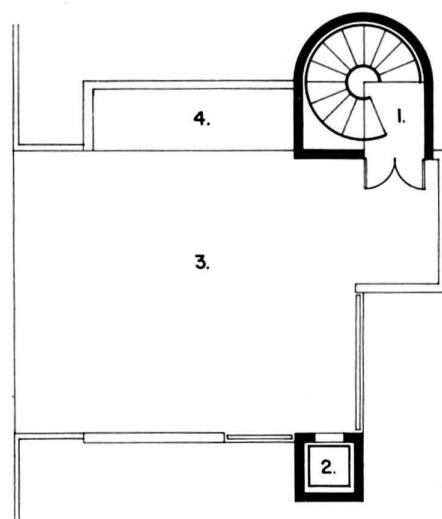


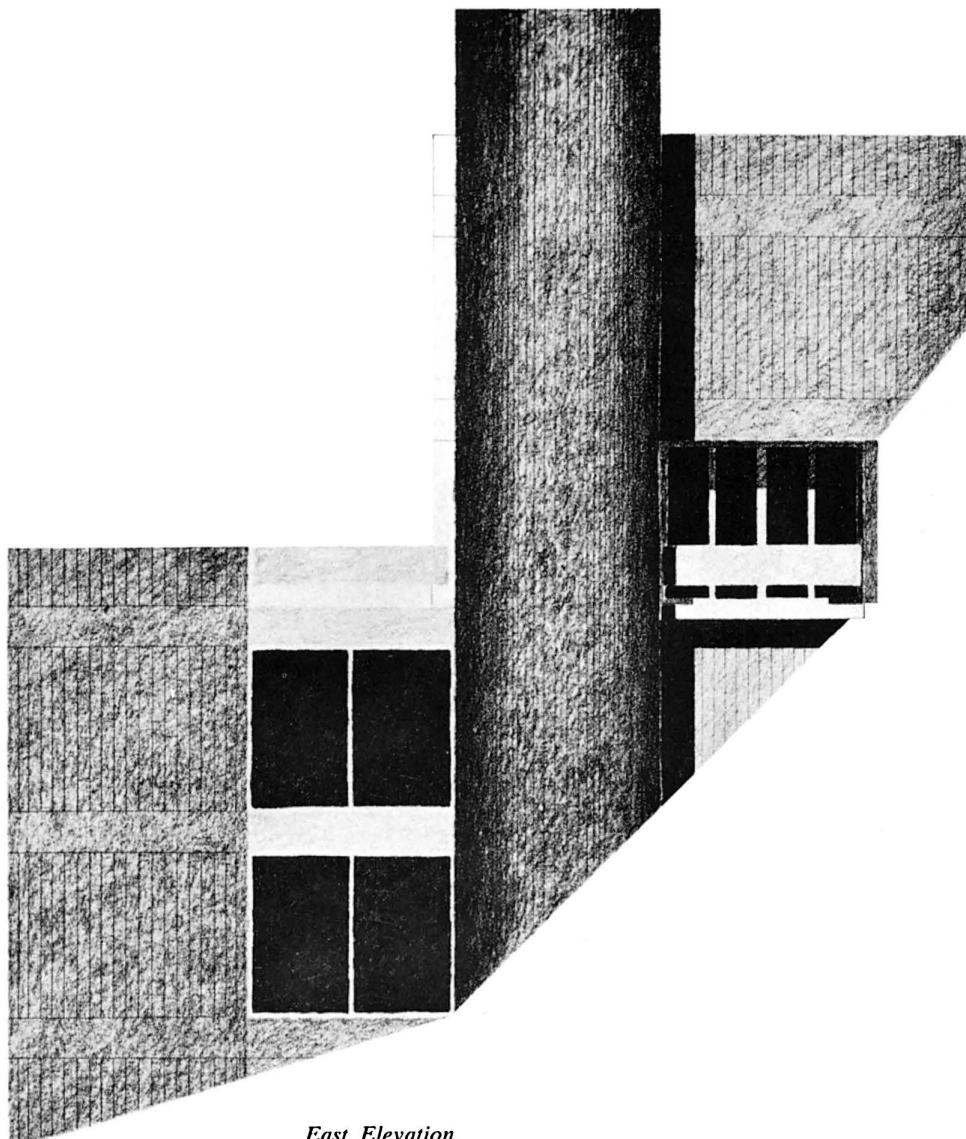


West Elevation



South Elevation





East Elevation

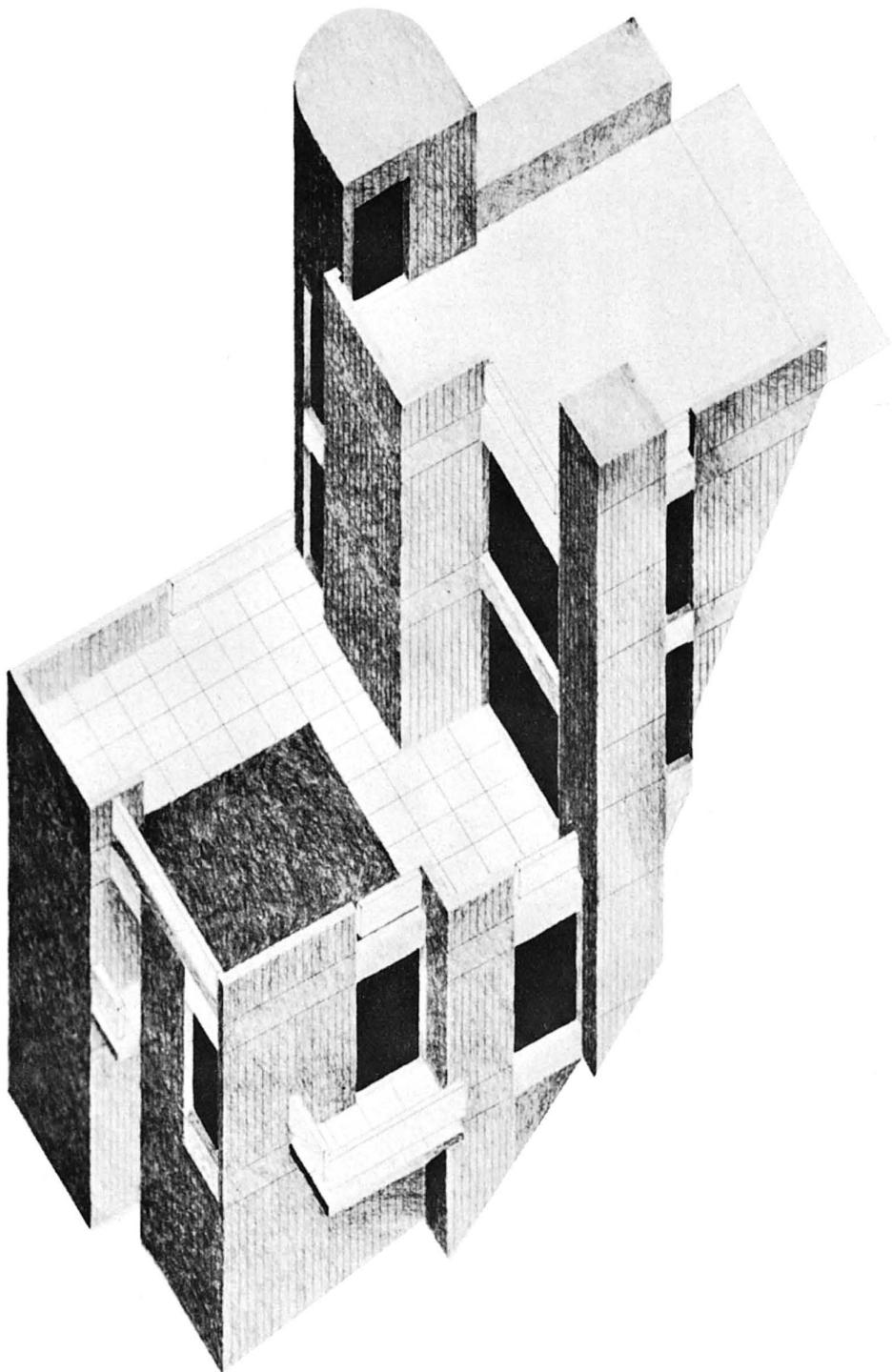
SAMUEL DORY CARSON, ARCHITECT

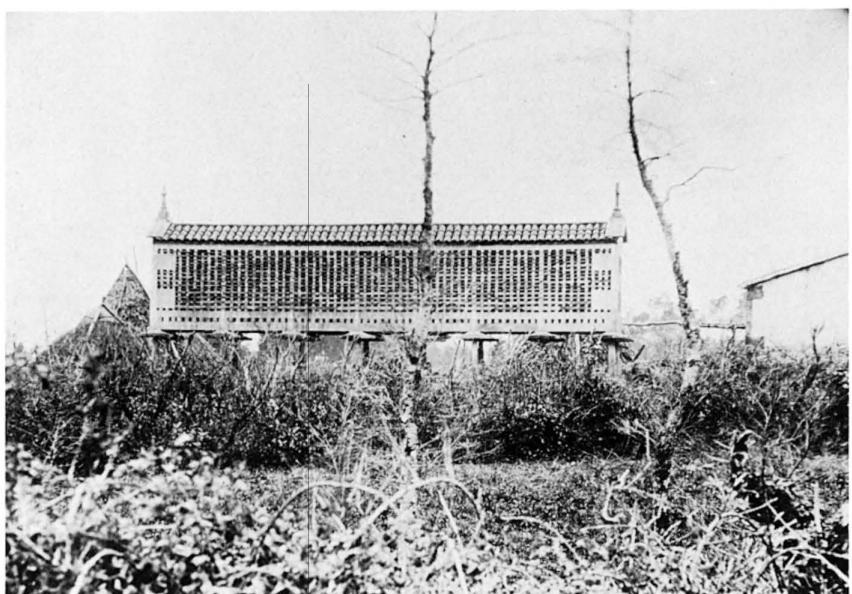
The house was designed for two brothers, both architects. The site is a narrow lot in the Hollywood Hills, no longer a fashionable address but with a fine view to the south and west.

It is the belief of the architect that the problem of the hillside house is seldom approached properly; that instead of putting the structure on stilts, it should become a part of the hill and its environment. It was this concept that designed the house, although zoning regulations and building codes which prohibit more than three stories prevented carrying this philosophy to its zenith.

The 2400-square-foot house is constructed of concrete bearing walls with rough board formwork exposed inside and out. The concrete is to be left unpainted, though waterproofed. Some walls inside will be painted in strong colors, and floors are to be hardwood on wood joists.

Entry is from the top level with parking for two cars; parking will be left uncovered to comply with the three-story zoning regulation. The next level down contains entry, dining room, kitchen and utility room. The middle level is the living area with balconies and terraces. Beneath that are bedrooms each of which will have work or study areas. The lowest level will contain a studio, to be finished at some later date unbeknownst to the building department.

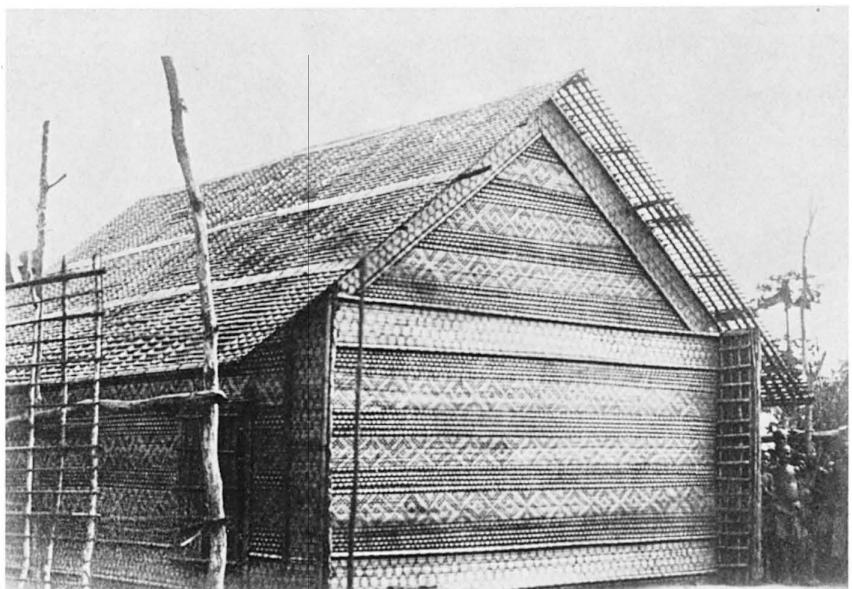




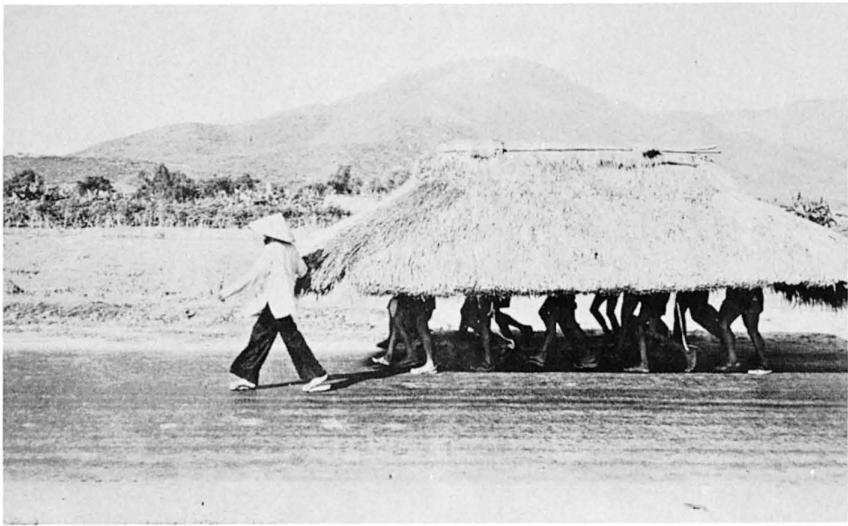
Corncrib, Spain. Photo by The Hispanic Society of America.



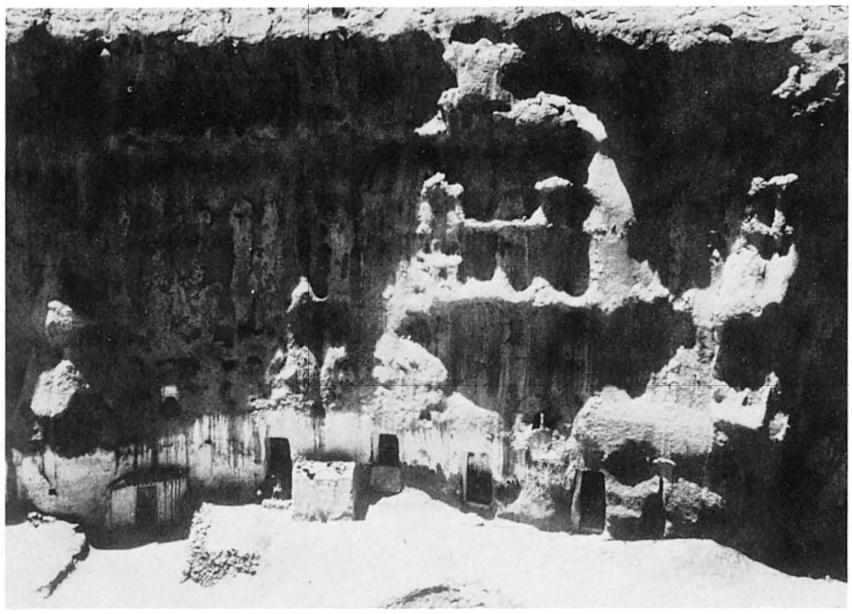
Ba Ilia Village, Zambia (detail). Photo by Mary Light from Focus on Africa.



House, Bakuba (Congo). Photo by Musee Royal de l'Afrique Centrale, Belgium.



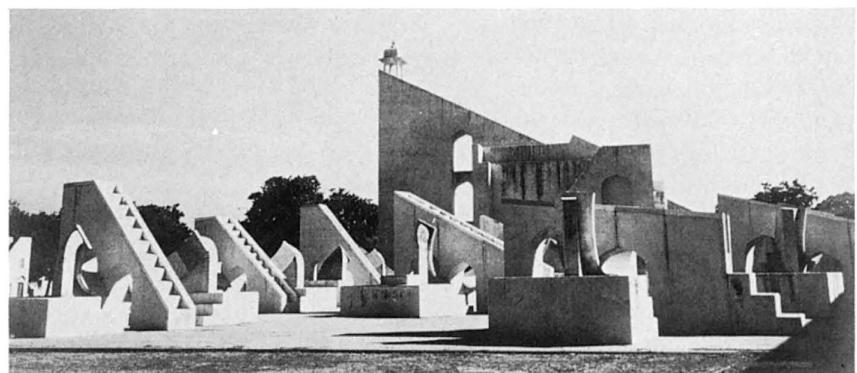
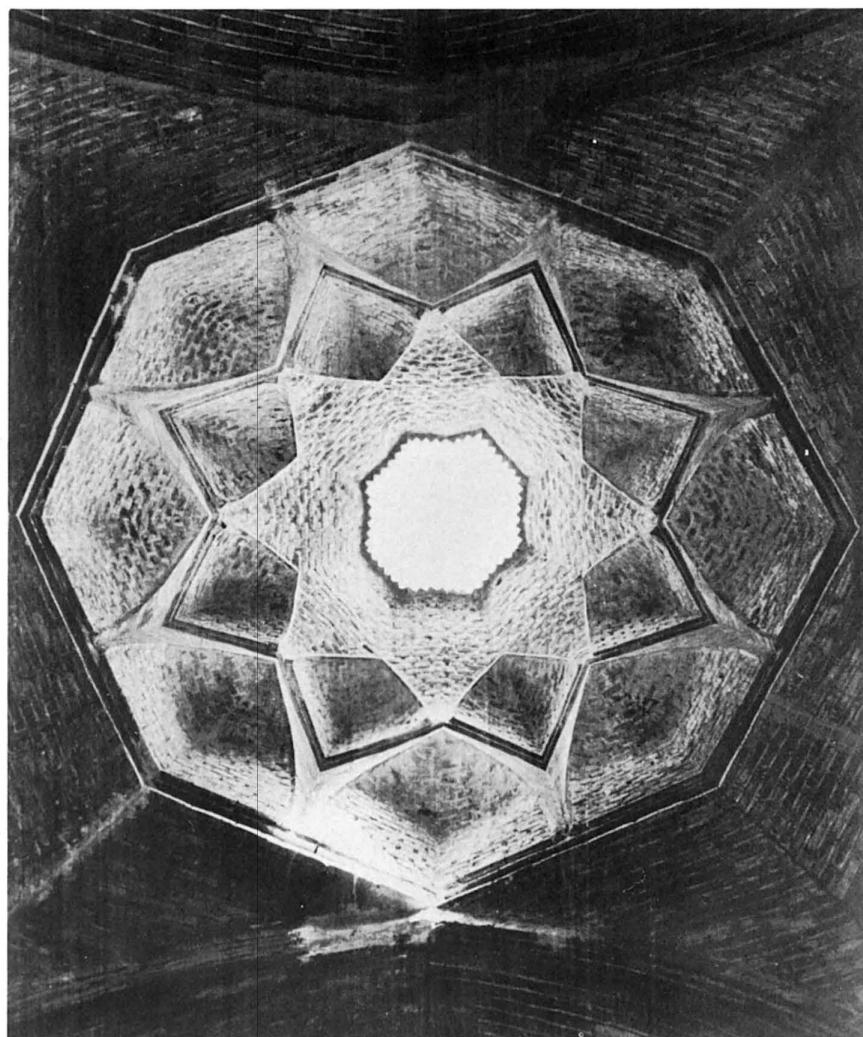
Vietnam, "movable" architecture. Photo by Peter Schmid.



Cuevas del Almanzara (Almeria), Spain. Photo by Bernard Rudofsky.



Amphitheatre near Cuzco, Peru.

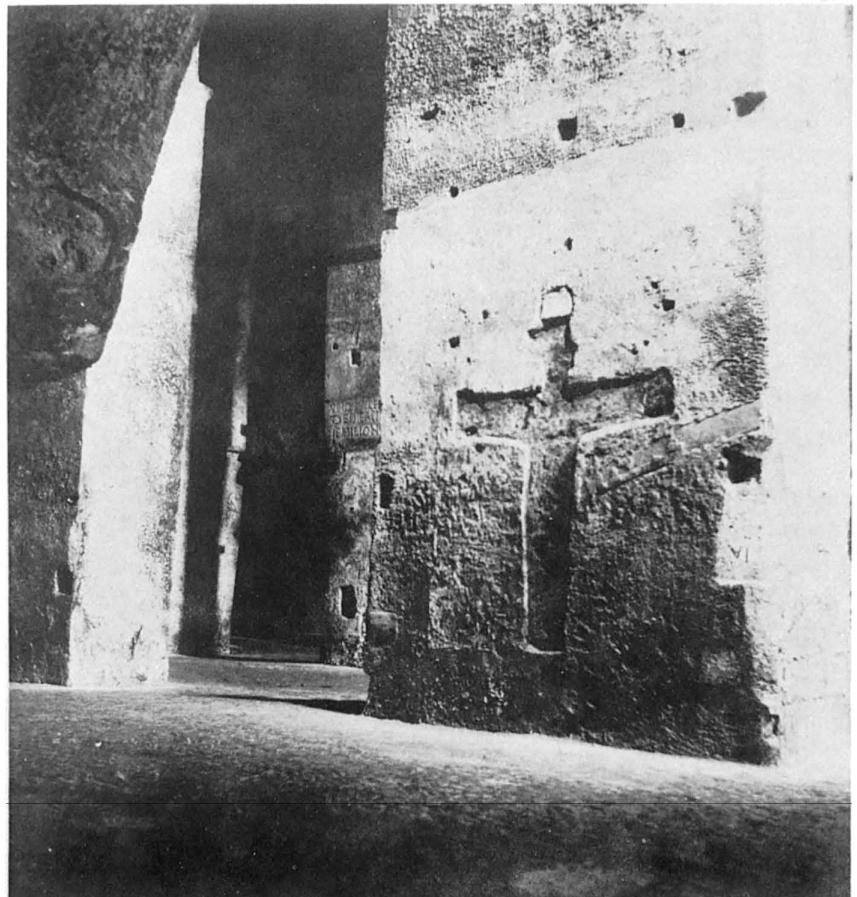


ARCHITECTURE WITHOUT ARCHITECTS BY BERNARD RUDOFSKY

These illustrations of what architect-engineer-critic Rudofsky characterizes as "non-pedigreed architecture," are from an exhibit and book produced under the auspices of The Museum of Modern Art. In his peppery preface, Dr. Rudofsky states that architectural history, as now taught and written, "amounts to little more than a who's who of architects who commemorated power and wealth; an anthology of buildings of, by and for the privileged . . ."

The exhibition and book present more than 150 examples of communal architecture, defined by Pietro Belluschi as "a communal art, not produced by a few intellectuals or specialists but by the spontaneous and continuing activity of a whole people with a common heritage, acting under a community of experience." It is Rudofsky's brief that the examples of anonymous architecture offer a valuable lesson. "Our towns, with their air of futility, grow unchecked — an architectural eczema that defies all treatment. Ignorant as we are of the duties and privileges of people who live in older civilizations, acquiesce as we do in accepting chaos and ugliness as our foreordained fate, we neutralize any and all misgivings about the inroads of architecture on our lives with lame protests directed at nobody in particular."

The book's anonymous builders "rarely subordinate the general welfare to the pursuit of profit and progress . . . (and their work) presents the largest untapped source of architectural inspiration for industrial man. The wisdom to be derived goes beyond economic and esthetic considerations, for it touches the far tougher and increasingly troublesome problem of how to live and let live, how to keep peace with one's neighbors, both in the parochial and universal sense."



Vault in the Masjid-e-Jameh at Isfahan. Photo by Jamshid Kooros.
Jaipur, India — Astronomical instruments, 18th century. Photo by Isamu Noguchi.
Procidia, Italy. Photo by Myron Goldfinger.
Monolithic church, St. Emilion, Gironde. Photo by French Tourist Office.

Once upon a time, so the fable goes, there was a developer who had a site in Southern California, which was ripe for development. He had lots of credit and big machines. So he called for a meeting of his planning team and told them about the site. "The boundary," he says, "runs from San Luis Obispo across to Death Valley, down the Nevada-Arizona borders, west in the Mexican border and up the coast. It is a big site," he says, "approximately 60,000 square miles. The surface is uneven — an elevational range of more than 14,000 feet; climate very varied. It is only five hours from Acapulco; Honolulu; Palm Beach; and you can go to San Francisco for dinner. So it has possibilities for homes." He says he has decided the practical way is to grade the whole site to a mean level of 3,000 feet plus or minus, with a 2% drainage slope to the coast; lay out 25% of the area for high class homes at one to the acre and 25% for very high class homes at a hundred to the acre and a sprinkling of high rise.

The Chief Computator is doing sums in his head and points out that this is more than the population of America. The developer says, "That's great!" The planning team considers this for a time and then they talk about the existing values of the site; mountains and scenery and handsome properties and valuable investments. They describe the advantages of keeping the best of the existing features and relating the new buildings to them. After thinking it over, the developer settles for the remodelling job.

This story goes on and on, but this is the point to stop and consider that a California family with an automobile, or even with a trailer, can travel in a few days' holiday some 300 to 400 miles away from home. Their area of territorial experience becomes roughly a circle with this radius from home base.

The automobile and the highway system have expanded the range of man's familiar territory, and the distances which he and his family travel every day to work, to school, to shop, and every week to look for

plants. Plants are taking raw chemicals out of the soil and manufacturing carbohydrates. They do this by means of the chlorophyll in their leaves and by using energy from the sun — the unique process of photosynthesis.

Carbohydrates are what everyone isn't eating just now — except the animals and fish which turn it into protein. (I used to think that if the whole plant world shriveled up overnight, we could still eat fish; it was discouraging to find out that fish eat plants too — Rachel Carson called them, "the microscopic vegetables of the sea.")

So there is wild land, and agricultural land. The third kind is land used as *space*, and not as a natural resource. Development land — and its value is calculated by demand and by its location and suitability for the purpose required. The real estate value of land for space use is almost always higher than resource land, because space use gives a higher, short-term profit. So that where there is competition between the two forms of use, space use has the advantage on the open market in dollars.

There are, of course, other ways in which to think about values, and society has yet to learn how to assess the less tangible, long-term values of resource land. Then, we have to decide how much we are prepared to pay, and to mortgage the future, for the countryside, now and for other generations.

The purpose for which land is used is, of course, a major factor in the appearance of landscape. If you compare the process of landscape design with a painting, the earth's surface is the canvas; the paints are natural materials like rocks and plants, and the products of man's development — buildings, roads, cities, orange groves; the way the land is used is the subject of the composition, or the concept. And design . . . is design. I would like to come back to the subject of land after saying something about scale and developers.

The elements which make up the landscape are the surface of the earth's

THE CHANGING LANDSCAPE BY JOYCE EARLEY LYNDON

recreation at the beach and in the mountains.

Three-quarters of the American people live in large cities and spend a significant part of their lives in motor-cars. The public sees and recognizes the conurbation in its hinterland as their territory; their living room. This is the scale of modern living; and the scale of environmental design.

For many people who live in Oakland, or the San Fernando Valley, their territory is not the city or the county, it is the land from the coast to the mountains. The attraction of the region is its physical character. No other state has such a variety of magnificent scenery, combined with a unique range of climates.

California is a special place and it receives special responsiveness from its people. Some of you have heard me say elsewhere that if the world is made up of nomads and settlers, Californians are still strongly nomadic. Perhaps this is why the physical region appeals so much to them. Many Californians see the region as one area of responsibility and are, I believe, ready to accept the idea that the land as a whole has to be managed, planned and cared for, as though it were one estate. Which it is. In recognizing this, people are more mature than the political forms through which they can express themselves.

As the family region is the area of aesthetic concern, I should like to look at some of its functions, and the aesthetic considerations which result from them.

In the family region, there are generally three kinds of land use, and so three broad categories of landscape. There is wild, natural land, which is what is left of the country as it was before the white man came west. There are agricultural lands and timber lands and there are the developed lands, on which people live and work.

In the first two kinds, the natural land and the agricultural land is being used as a *resource*. The soil and climate are producing crops and

structure, overlaid with a covering pattern. In the wild, or semi-wild landscape, the pattern is made up of large masses of dark green forest and of areas of lighter tone, which may be bare rock, or grassland, or other open land covered with low plants, such as sagebrush.

The distribution of plant masses over the landscape is determined mostly by the physical geography, that is the position and shape of the ground; and by the local climate, which is also influenced by geomorphic factors.

There is an ecological principle that ought to be mentioned here, and that is the principle of dominance. In any plant community, the species which is best adapted to the habitat, and that is generally the tallest and biggest plant species in that community, becomes the dominant. These plants take what they need from the environment, leaving other plants to adapt themselves to what is left. So that, looking at a forest from a distance, you see predominantly pine, or fir, or redwood, or birch, or predominantly sagebrush in semi-desert, or one particular grass on the rangelands.

The result is a uniformity overall which gives scale, although within the forest or the grassland there may be dozens or even hundreds of different species making a rich environment. This principle is used in urban development and can be seen where eucalyptus have been widely planted for shelter belts in the past and have been preserved. Many acres, with many diverse uses, have a visual coherence because of the dominance of eucalyptus.

So that it is the form of the earth — the mountains and plains and river valleys and sea coasts, together with the plant cover — which establishes the scale of the regional landscape. And in California this is a large scale.

Imagine a cross section, west to east, through California and compare it with a similar section from the Ohio River through the Appalachian Mountains to Washington. In the California section the mountains are three or four times as high, and the plains and valleys are three or

four times as wide. It is like working at $\frac{1}{2}$ " scale compared with an eighth. The agricultural landscape, because of the way it is being used, has a similar large scale to the natural landscape. A ranch comprises hundreds or thousands of acres. The land has been worked in the traditional way for many years and the owner expects to go on using it for many more years; he plants cultivations and rotates crops on a long-term program. The fields are large to allow operations with big machinery. The buildings are grouped together and shaded with trees. The circulation pattern is simple and functional. The ranch is worked in a systematic, orderly way and the observer feels there is respect and love for the land. The neighboring ranches have a similar appearance of order and harmony. The crop pattern is much the same on many ranches because climate, soil and market demands affect all of them.

These two kinds of land, wild land and agricultural land, where the earth is acting as a natural resource, producing crops of plants and animals, is sometimes called the biotic landscape — biota being, of course, the plant and animal life of a region.

New development may be taking place within the biotic landscape, as, for instance, a ski resort, or a state park, or a freeway, or sites may be developed which will be seen against a background of the biotic landscape. The designer in such cases has to work within the disciplines of geology, geomorphology, pedology (soil, not children or feet!), ecology, and so on, so that he can respect the scale of the background and the character of the terrain and the native vegetation.

In the third kind of landscape — cities, suburbs and fringes — the land is divided into small parcels and owned by many people. Each parcel is developed to satisfy the special requirements of the owner. The effect is of fragmentation and chaos. The maximum scale in many places is that of the individual lot.

Where there is a great number of small ownerships, each owner feels

handed over. It is the entrepreneurs who have the urgent motive for producing instant environment at the rate it is needed. They understand the techniques of comprehensive development, but lack understanding of planning principles. They have financial credit; they use big machines; they think big; they have nerve.

And they have the future of California in their hands.

Probably the biggest hurdle the big developers have to face is that with an eventual 17 million people in the state, they will be able to sell almost anything they can put up, regardless of the quality of the design.

It is a job for the political scientists to work out a procedure by which the big developers are given the chance to develop on the largest scale they can justify, provided they work within a planned framework and use qualified professionals.

It is reasonable to assume that developers, as a group, are against planning, but looking back at some years in planning offices in Britain, I believe this is not true. Developers are frustrated by bureaucracy, and by planners who know less than they do about property markets and construction procedures; they are against woolly, impractical planning, and, above all, they are against delay. But I believe developers welcome bold, authoritative, dependable planning, which is just ahead of social and economic demands, and which establishes a stable climate for property investment.

Good planning has been proved over and over again to be good business. Society wants buildings quickly, but in the right places and designed in communities. Developers want to build on a large scale quickly and profitably. They could, in fact, work more intelligently, and more profitably, if the basic planning in relation to the whole environment could be thought out before developers are ready and eager to get started. The current interest and efforts in planning are encouraging but it is obvious to everyone that they are a long way from being adequate.

From a talk given at the 1964 California Chapter A.I.A. Convention at Coronado

that the development of his little area is not important in the whole picture. Meanwhile, sporadic development scatters out over the biotic region, under pressure, like an aerosol spray.

Visual chaos is a symptom of something wrong in the system, like the rash that tells you the child has measles. The problem is two-fold; it is to bring many separate, small developers together, so that their sites can be planned comprehensively. (The Radburn layout, by bringing the buildings together and pooling open areas, gives an overall harmony and a neighborhood scale.)

The other part of the problem is to encourage the big developers to work with even bigger sites — and to a higher standard of design.

We are told that the amount of new development in California in the next 20 years will be more than the total development that there is now. Comprehensive projects of hundreds or thousands of acres will be necessary to accommodate the people who are expected to settle here. We have, in California, a continuous demand for development; mass produced materials; technical know-how; the energy of big machines; the mountains and sea, and the climate. We have the possibilities for designing an environment that could be one of the wonders of the world. In this situation, developers are the mavericks; they have to be steered in the right direction. They are useful animals, but undisciplined.

There seem to be three kinds of developers; those wanting buildings for their own serious purposes, such as University Regents, and boy scouts, and Baptists; and the people who develop a site in order to carry on a profitable business. These two kinds of developers are concerned about the appearance of their property and they have a continuing interest in the welfare of the district around them; but there is rarely any social or political cohesion between them.

Then there are the entrepreneurs, who develop for profit by turnover. They usually have no concern for the property after it has been

Technological equipment makes it possible for development to take place anywhere, and still be in contact with civilization. Space for development is more attractive in the biotic region, and much cheaper than land in cities. And so land is being taken out of the natural resource category and urbanized at an increasing rate.

Planners often point out that cities and agriculture are competing for the rich, flat valley lands, which are the most valuable in the state for food production. The agriculturist is being driven off land in the valleys, not only by direct competition, and by taxes, but also by civilization coming closer to him. Smog lowers the vitality and quality of crops and poisons the soil. Strange noises frighten away animals and birds, which are a part of the fertility cycle of the earth; tougher creatures and weeds take their places and the soil becomes poorer; willful trespassers damage fences and crops, and innocent trespassers leave gates open, so that stock can stray. Finally, knowing that things cannot get any way except worse, the rancher sells out.

Irreplaceable resources may be disappearing with the land that is being taken for development, but we are unable to assess the value of what is being lost. Suppose next week, or next year, medical scientists discover that daily fresh food (fresh as cows understand it, picked and eaten today) suppose they discover that fresh food is essential for a long and happy life in the space age! Many people feel that the orange groves should not be given up, until we are sure they can be spared. There is plenty of space in California for 17 million more people, without losing the essential qualities of the Golden State, if new developments are concentrated into suitable districts and not scattered like fall-out.

We need to know more about the biotic region, to find out how much of it is suitable for development, and which lands are more valuable to society for other purposes. I have made a list of some of the activities and uses for which land is needed, and will be needed in the future:

Field laboratories for research in the natural sciences

Field education in both sciences and arts

Reserves of natural vegetation for applied research and for hybridizing in horticulture, agriculture and arboriculture

Reserves of natural vegetation for applied research in industry and in medicine

Unique natural monuments and historic natural sites

Sites for natural history interpretive centers throughout the region, where the geology and ecology which make up the local landscape can be explained to the public — in the same way as the National Park Service does, and the Little Red Schoolhouse in the Cook County Reserves in Illinois

Nature reserves to protect special species or ecological situations

Various classifications of soil in special situations for producing rare crops

Reserves of soil of finest quality, *in situ*

Lands with a range of soil classifications, for crops generally

Conservation grounds for pure water, pure soil, pure air

Lands for wild animals, fish and vegetable food and for various species and grades of timber-forest

Land for shelter belts and for mineral working

Wilderness for its therapeutic qualities

Reserves of especially beautiful and unique scenery

Land in remote places, free from noise

Fine landscape as a background for many forms of development

Land suitable for recreations like climbing, skiing, sailing, fishing

Pleasant land in the suburbs for recreations like golf, dog shows

Equestrian trails

Buffers of land for protecting other land

Wild reserves, earmarked and fenced off for future generations

There are many more.

If land is to be used for the best purpose, from the community's point of view, then a state-wide series of surveys is required, so that the potential of all the land can be assessed, valued, and kept permanently recorded.

Such a series of surveys would have to be authorized at state level, and the subjects and survey techniques worked out by specialists from the university disciplines and professional organizations concerned, in a paid capacity.

The information collected would be recorded in a standard form, so that all or any of it could be co-ordinated at any time. Much information that has already been collected could be used by putting it into the same standard form.

The object is to make a Doomsday Book for California, so that at any time the existing use of any piece of land can be checked, and also its characteristics and potential uses.

Some typical survey maps would be: — existing land use; population distribution and densities; land near cities unsuitable for development for various reasons; existing public open space and land suitable for various forms of recreation; utility trunk lines; water resources; areas of natural beauty; areas having unique scientific interest, and so on. This ought to be a crash program as much of the information is needed daily by planners and the public.

That is the broad picture, which must have sounded rather elementary to a professional audience, but it is one way of examining the environment which is the family region. It is a biological environment; more than that, it is a biological system and man is part of it. It is in this context that the effect of machines and machine products in the environment has to be considered.

I suggest we look at highways as an example of technological development. The State Highway Engineers are developers in an enviable position; they have a clear mandate to plan, design and construct a system of highways and they have the authority to acquire the land they need. They are designing on regional, as well as lesser, scales and it is interesting to review what is happening, first in planning and then in design.

In California, the State Highway Division has to take an arbitrary

position when planning routes for new freeways. They have to plan without much guidance as to policies for the broad uses of the land areas which the highways are being planned to serve. Highways, like drains, are a public service. The planners use a better analogy — highways are "the arteries of development."

In pioneering days, trails and railways were the instruments which directed the position of settlements. This is the old way of thinking. Today, we are not pioneering, we are consolidating and renewing, and everybody knows that land use and highway systems ought to be planned together. If they were, the environment would be more orderly and life would be easier for the highway engineer.

In cities, freeways often seem either monumental, or brutal, or both. It is, as we have said, the city which has lost scale. In the flat valley lands of the open countryside, the engineers are doing a fine job. Freeways bowl along; generous widths; long, continuous lines; easy curves; uncluttered edges; they are in scale with the landscape, whether seen from a distant hill, or from the driver's seat. Turn-offs are on a smaller scale, related to the volume of traffic and the reduced speed. Gas and food stations are in a pool of space, designed for circulating and parking. There is a fourth, pedestrian scale for customers and operators at the service stations.

In country where the land is not flat and open, as in the redwood belt, or on hillsides, the scale of the highway may be too great for the locality and the visual effect can be ugly.

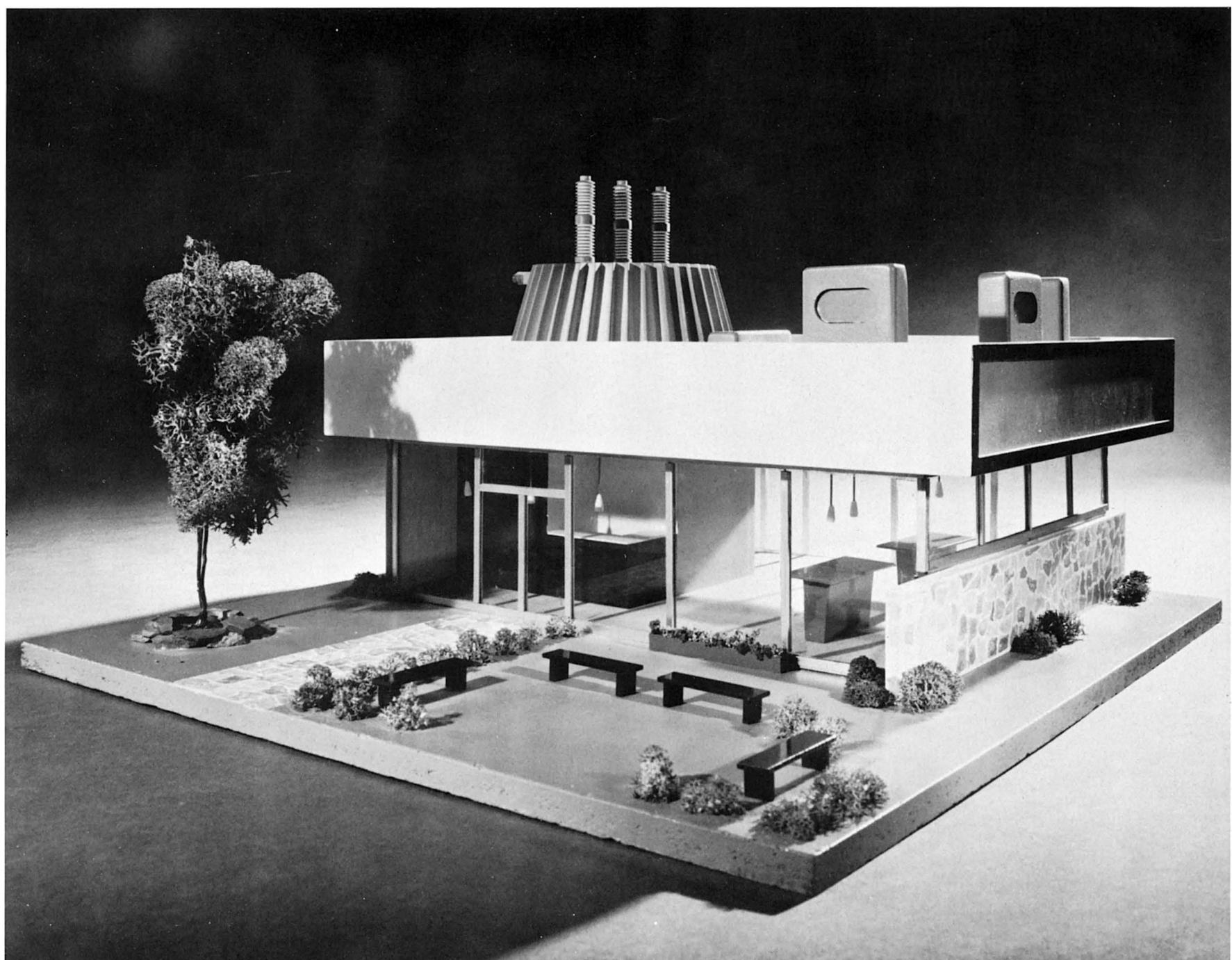
On the road between Oklahoma City and St. Louis, there are some picturesque sections, north of the Ozarks, where the scale of the country is too small to absorb a freeway engineered for 70 miles an hour speed, and still keep the quality of the scenery. It is a landscape of woodland and grazing land with small hills, rocky outcrops and steep-sided creeks. In some places, the two halves of the freeway have been routed separately, sometimes a quarter of a mile or more apart. By this means, the scale of engineering operations has been cut down, the topographical character has been respected, and the center strip is part of the countryside, with rock outcrops and groups, or belts, of trees preserved on it. The effect on the driver is that of being invited into especially pleasant country in a quite intimate way.

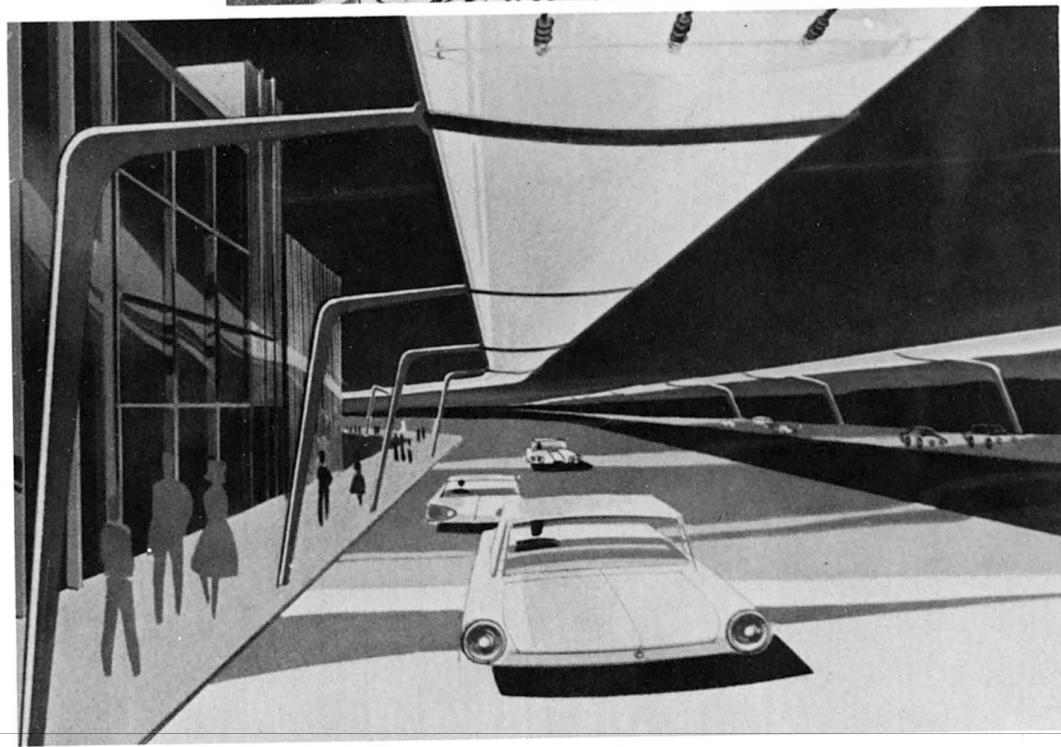
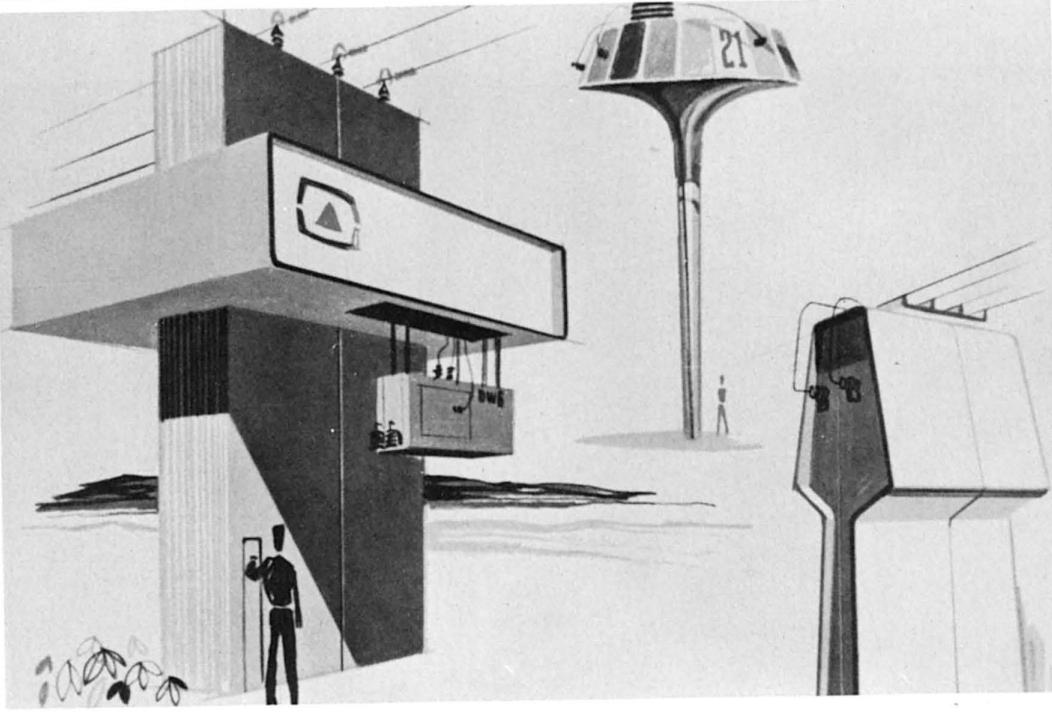
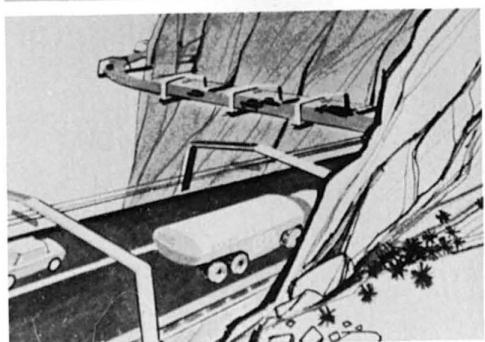
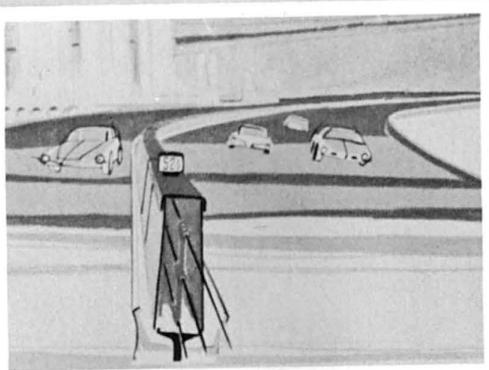
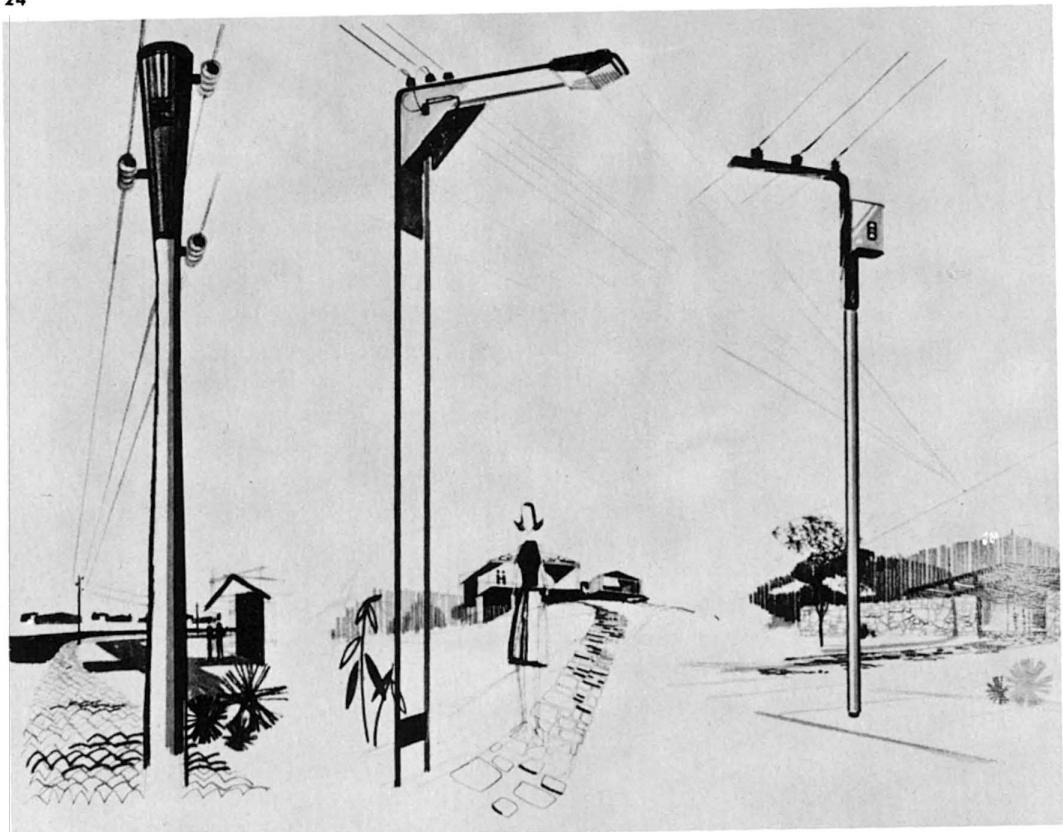
A second example of highways designed into the landscape is in New York State. Vast areas of the Adirondack and Catskill Mountains are a State Forest Preserve, administered with the protection of water and timber resources as a first objective. It is state policy to administer the Preserve, also, to secure "the greatest possible benefit for the people." There are many pleasant trails, canoe routes and camp sites. The new road I particularly remember ran for some miles through a forest of young, second-growth, deciduous trees. It could have been a dull channel, with the forest cut back to a fence parallel with the road shoulders. Instead, a transitional zone had been designed between the road and the forest, by landscape architects from the State Highway Department, in co-operation with foresters from the State Division of Lands and Forests. Some trees had been left growing here and there on the moulded grassy bank above the shoulder. In other places, undergrowth and trees had been thinned out to open up views of distant mountains; views designed to be seen from the road at automobile speed. The post and wire fence had been set back inside the forest, where it kept deer from running on to the road, but did not read as a dividing line. The effect of this very skillful manipulation of the landscape was to deepen the traveller's experience of driving through the forest.

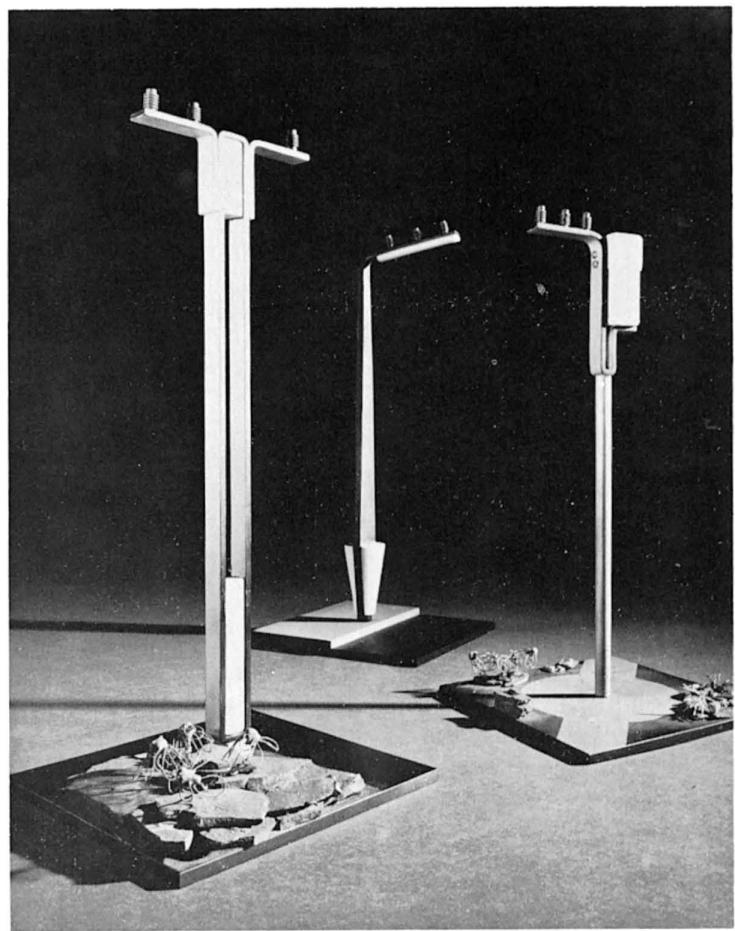
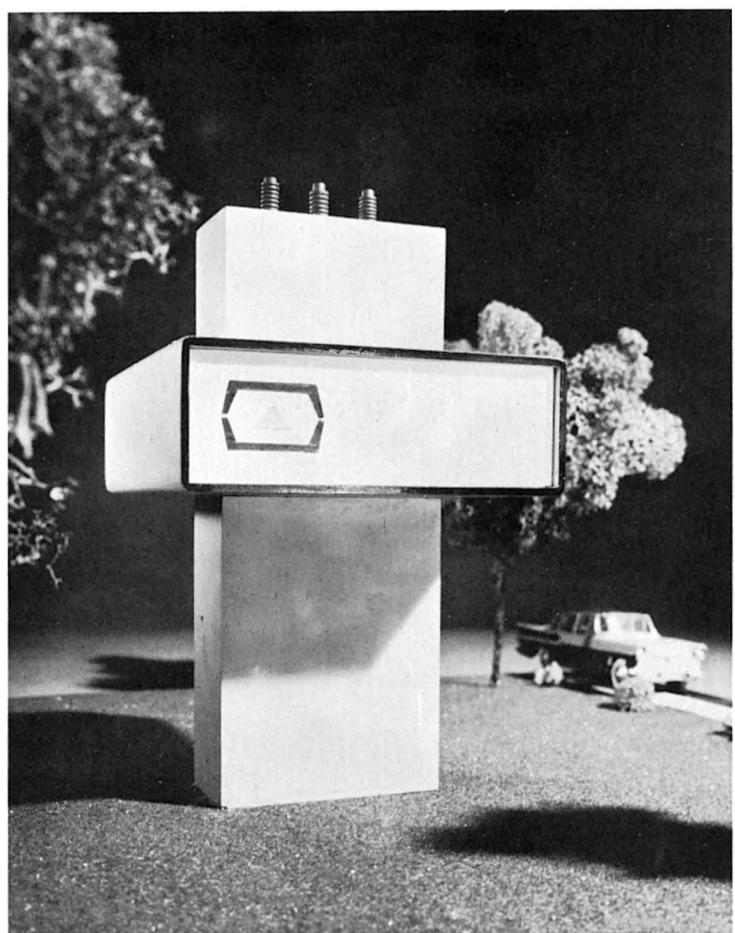
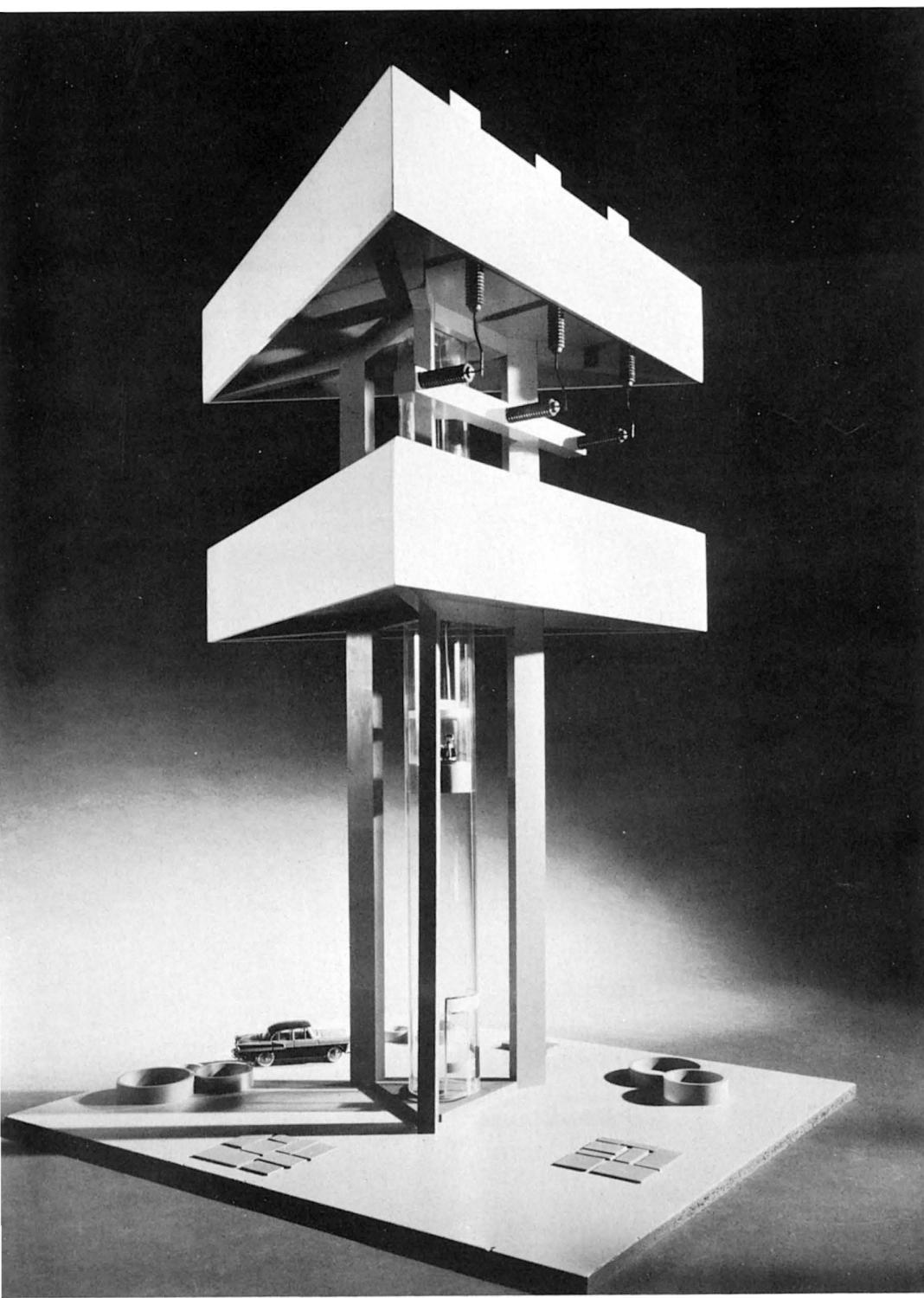
Highway engineering is essentially a mathematical science; it deals with numbers and formulae, interlaced with judgments on practical matters related to traffic. When the relationship between a proposed highway and its surroundings is being considered, factors are introduced from the natural sciences, which cannot be expressed or measured in numbers. To introduce them requires a different kind of judgment. This fact has to be acknowledged, so that the right mixture of authority and specialists is available for the design process.

First of all we would like to state that A & A is unequivocably opposed to aboveground utility lines and all other forms of sin which are not to our taste or which are beyond our means. With that disclaimer and in view of the fact that, like sin, the power pole abides, we make this presentation of "power styling." These designs from U.S. Steel are merely to suggest that here is a fruitful field for new and creative thinking. If the power pole is a necessary evil, its manifestation as a stripped, scarred and creosoted totem is not. If good design can't make a virtue out of the necessary, it can neutralize the evil. Ideally, the poles and related structures should not be standardized but designed to their site and surroundings — just as any structure should. Thus, the architect for a development should have the opportunity to design (or at least be consulted about) transmission equipment required to stand within the project. Certainly, he could be counted on to make all as recessive and inconspicuous as possible. Too, some of the structures might conceivably be turned into assets. A substation, for example, might double as a community center or recreation hall. U. S. Steel reports that response from power companies has been enthusiastic.

POWER STYLING

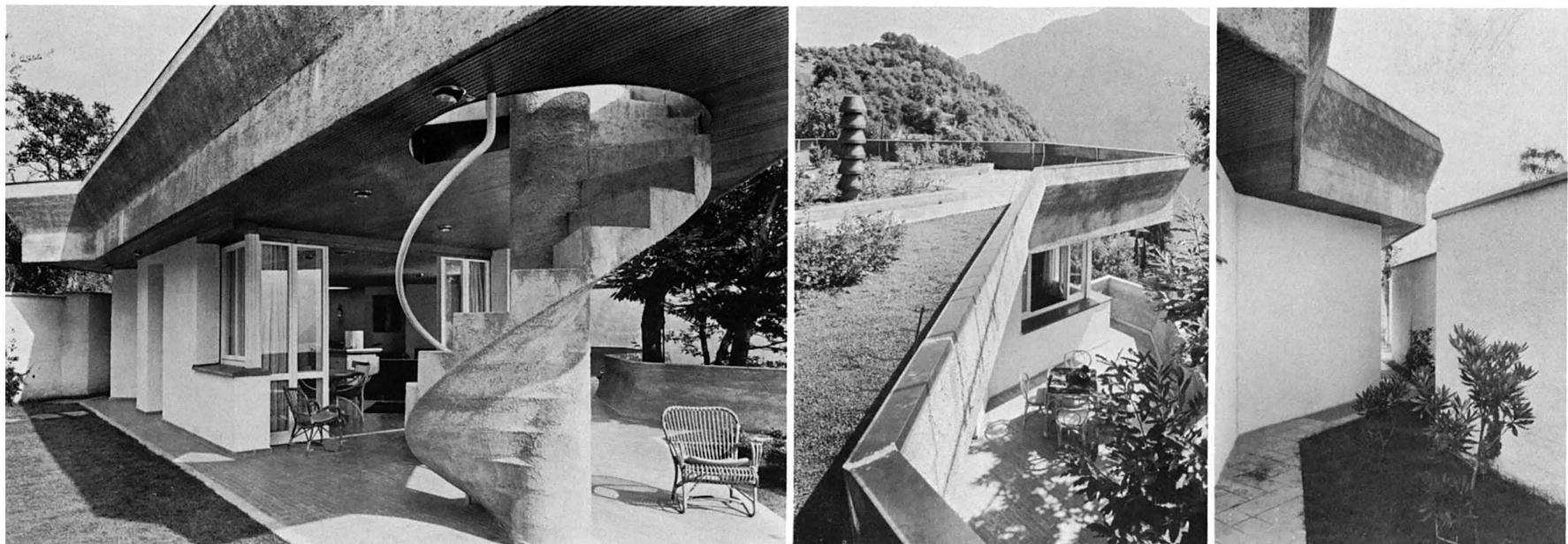








INTERNATIONAL / RECENT ITALIAN RESIDENTIAL ARCHITECTURE

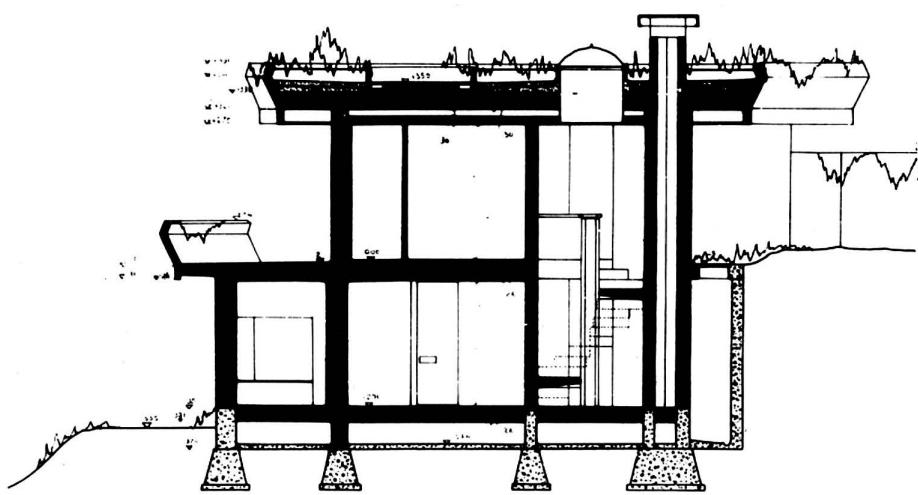


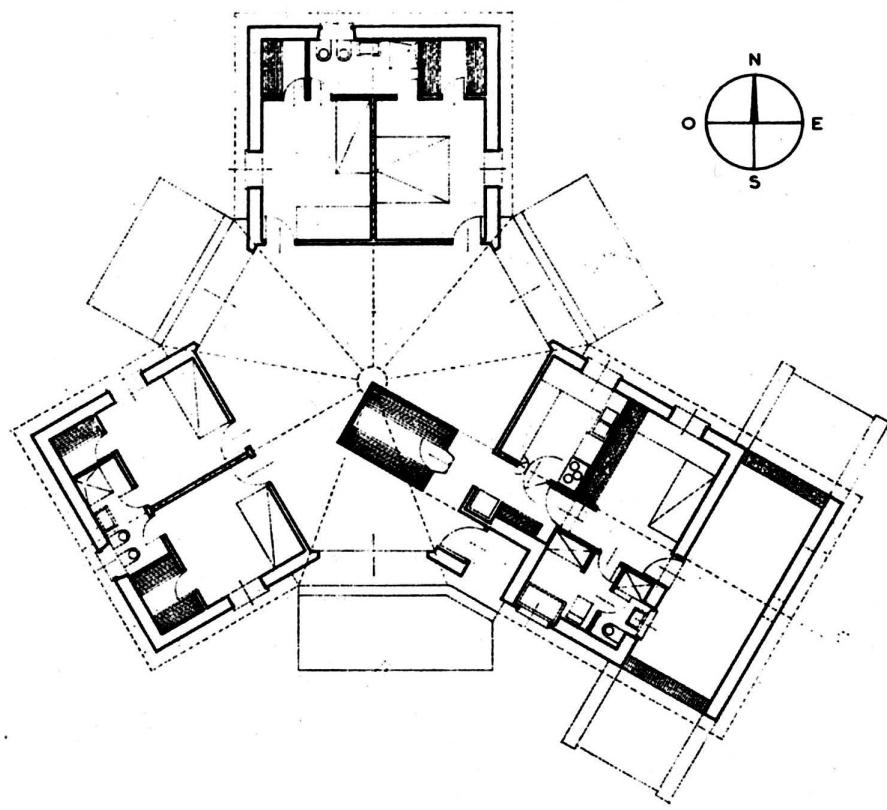
MARIO BRUNATI AND SANDRO MENDINI, ARCHITECTS

Site of this house for a young couple without children is a high bluff on the Avedo peninsula above Lake Como. The house has been planned as a series of tray-like terraces opening to the lake. The highest terrace is a roof-garden communicating by means of a spiral staircase with the ground floor living room, bedroom and kitchen.

Construction is reinforced concrete slabs and framing. The roof parapet is unpainted sprayed concrete. Interior and exterior walls are white plaster mixed with marble dust. Floors of house and terraces are yellow tiles placed diagonally; ceilings are patterned similarly in larch wood. Window frames are copper and electrically operated shutters are wood painted white.

Furniture was designed by the architects.







The apparent simplicity of this modest bungalow is deceptive. Looking like a farm house solidly rooted in the large lawn and surrounded by the low pines of Punta Ala, the irregularly hexagonal building has a complex plan that utilizes space well. Three of its sides contain service and sleeping areas and the other three the entrance, dining and conversation areas. The latter are opened to the outdoors by large door-windows. The structure is traditional brick construction with tile roof; wood window frames are white as are the floor tiles.

**FRANCO ALBINI AND FRANCA HELG,
ARCHITECTS**





**MARIO BRUNATI
AND SANDRO MENDINI, ARCHITECTS**



Massive, rusticated walls of the local Assisi rose stone give this house in the suburbs of Perugia overlooking the Umbrian plain the character of a traditional, rugged country home. The jutting out of the walls to express the interior volumes of living room and stairwell and the deep window openings add greatly to the imposing effect of the building.

The baseboard is brick and the concrete-framed roof is tiled. The eaves gutters and iron downspouts are painted dark green. Floors are of glossy Assisi stone in the living room and halls, wood in the study and adults' bedrooms, and rubber in the children's area.





Photo by Casali

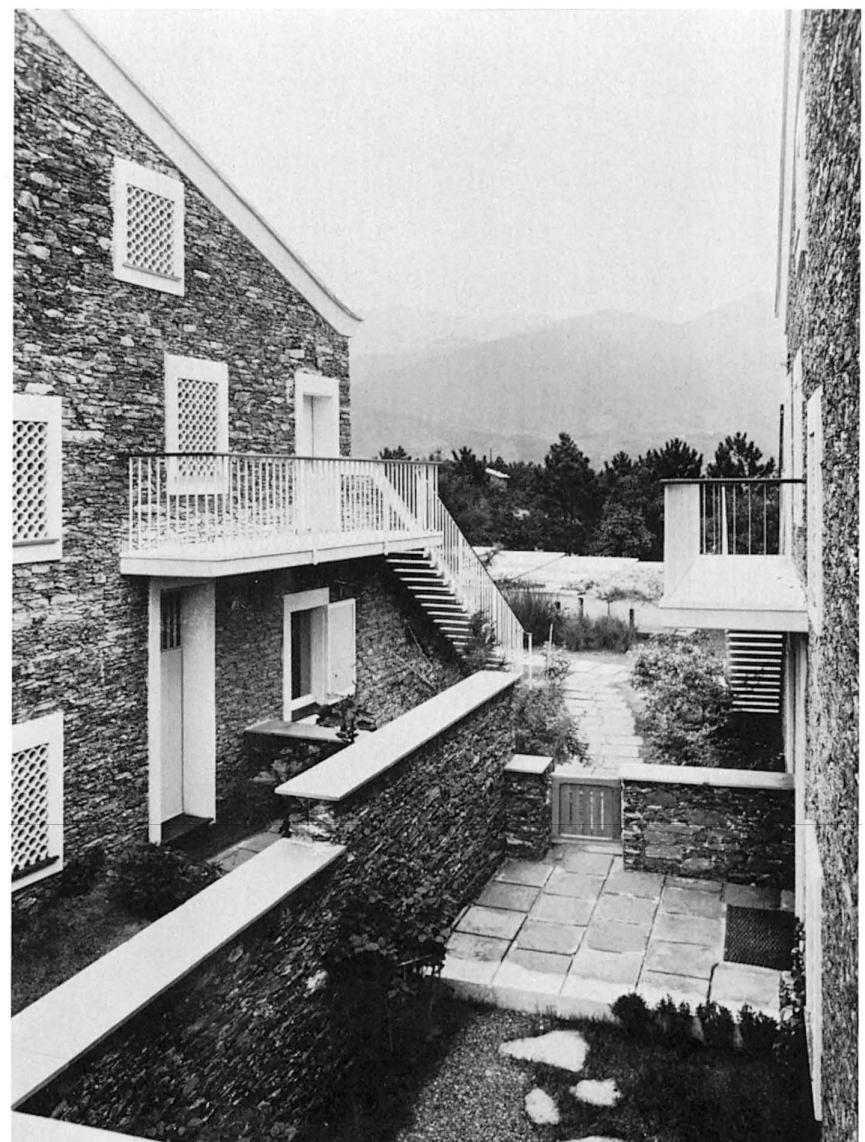
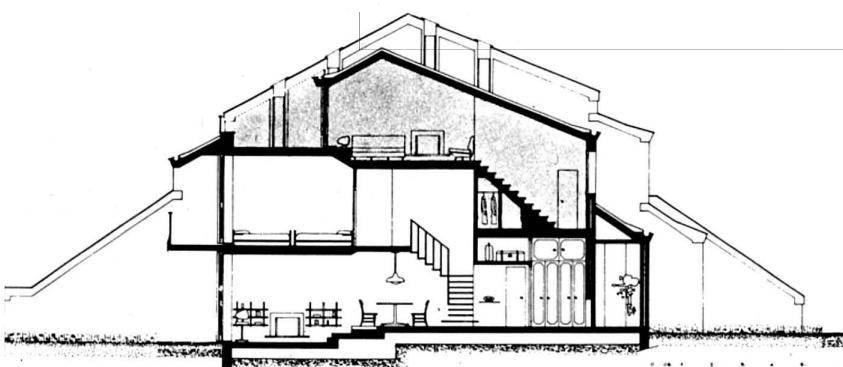
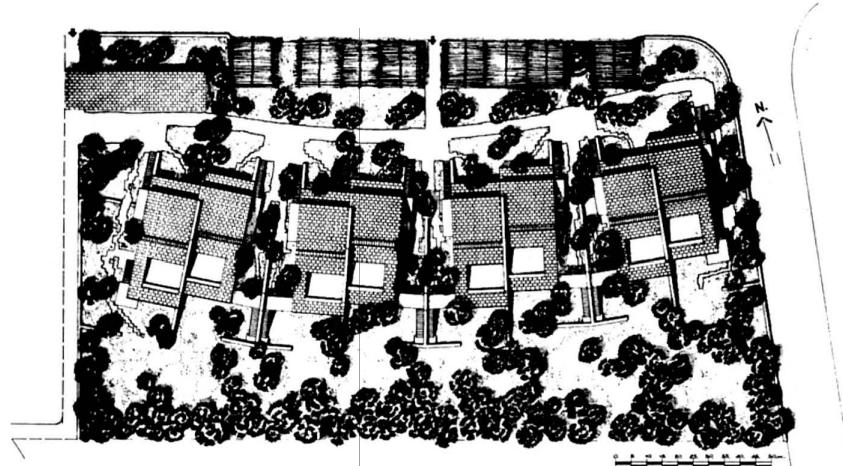
ROBERTO MENGHI, ARCHITECT

Collaborating Architect: Piero Cosulich

This condominium development avoids the usual monotonous anonymity of such projects and presents itself as a small group of houses. The apartments are conceived so as to give a maximum of independence to each of the duplex units. The different levels within each structure are expressed by staircases and terraces. Pedestrian paths connect the houses to a common garden which uses the local vegetation and overlooks the sea to the south. To the north is a golf course separated from the development by a highway.

There are two types of apartments in each four-unit, three-level building. The larger apartments occupy all of the first floor and part of the second. Private garden areas are created at the ground level by offsetting the two halves of each building. The smaller units share the second level and occupy all of the third floor. Access is by the outside staircases. Living rooms of the smaller apartments are on the top level and open onto large terraces.

Bearing walls are of cut rock; north and south exteriors are of brick painted pink. Roofs are of slate which is also used on the interior on steps and built-in wall seats. Wine-red baked enamel floor tile is used throughout.

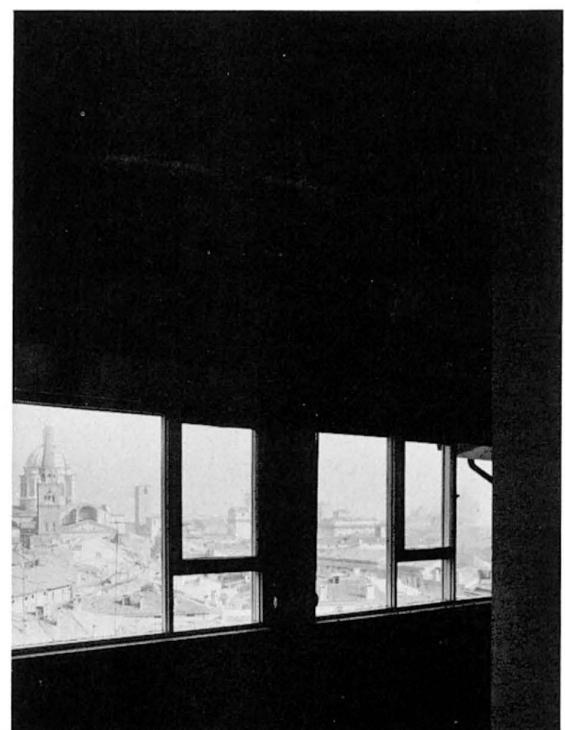




The client for this apartment in Milan is of Chinese origin, though a native of Rome, and wished the architect to express his Oriental heritage. The question became one of finding and arranging symbols that would attain — if such is possible — the same beauty and rhythm as Chinese calligraphy or the same suspense as a Zen painting. The architect, who believes wall treatment most important to interiors, has used wood extensively — both light and dark. Brilliant colors abound, reds, oranges, purples. Floors are of yellow mosaic marble.

ETTORE SOTTSASS, JR., ARCHITECT





**CARLO SANTI AND VITTORIO BORACHIA,
ARCHITECTS**



In the plan for this attic apartment in Mantua, the architect has utilized every inch of space brightly and sensitively. The lower floor contains two bedrooms, bath, dining room, kitchen, and living room. On the top level are two bedrooms, two bathrooms, and a study. There are terraces running the length of both sides of the apartment at the first floor. The roof is pitched to the front and the slope is expressed in the ceiling, creating a two-story living and dining room which are overlooked by an open passageway between the two upper-level bedrooms placed at either end of the apartment. The living room as a result has the feeling of a continuous volume that includes the upper-level crossing and extends into the dining room and outward to the terraces. Materials used are unaffected and uniform throughout: floors are brick; walls are white plaster; and ceilings, natural wood.

CHICAGO PLANNING

(Continued from page 9)

have worn out. A lot of these areas are along major streets. Why not a reorientation of traffic using traffic renewal as an aid to urban renewal? A strip along a major street that has deteriorated frontages could be built into a new kind of development that would fit with this new street design and this in turn would improve and strengthen the interior community.

Let us suppose that we could build a new street with a landscaped median and screened from bordering property by wide parkways. Traffic planning is one of the keys to the redevelopment of the worn out areas and to the conservation of those that are merely tired.

One of the goals of the "Basic Policies for the Comprehensive Plan of Chicago" is to make Chicago a desirable residential city, one that offers environmental advantages equal to if different from those found in the suburbs. Convenient bus transportation is considered to be a large factor in the broad spectrum of environment. It is also a necessity if the use of private automobiles is not to gain an undue balance in the whole transportation picture.

The building of bus-stop shelters for protection against Chicago's windy and sometimes inclement weather is one proposal under consideration. Another is the centralized control of bus operations, where a communications system would enable a central supervisor to communicate directly with the bus operator and give him instructions as to route modifications.

Two hundred new buses of modern design are on order, some of

which will be air-conditioned. A program of cleaning and decorating bus interiors is under way.

Chicago has always been the transportation center of the American continent. In this brief article I have been able to describe only a small portion of the transportation improvement program in which the city of Chicago is engaged.

But the point I want to emphasize is that good transportation — an end in itself — is also absolutely essential to achieving broad community improvement goals.

The Congress of the United States declared, in the Urban Mass Transportation Act of 1964, that "the welfare and vitality of urban areas, the satisfactory movement of people and goods within such areas, and the effectiveness of housing, urban renewal, highway, and other federally aided programs are being jeopardized by the deterioration or inadequate provision of urban transportation facilities and services, the intensification of traffic congestion, and the lack of coordinated transportation and other development planning on a comprehensive and continuing basis."

In Chicago, good public transportation is considered both essential to the welfare and economy of the city and an integral part of the program to improve the quality of living for every resident.

ART

(Continued from page 7)

Illusion, then, is a real — or should I say authentic? — part of experience and a necessary one. (Dreamers not permitted to dream during experiments show marked anxiety, quite similar to the irritability and anxiety experienced by the artist who is prevented from working.)

One further observation stemming from physiological research on the brain: The originating status of the imagination which we have long assumed to exist, but could never prove, now seems to have its scientific evidence. A visual image may be evoked by a surgeon by stimulating the cortex electrically during an operation. Since there is no "external reality" to cue the imagination, or mind, it would seem that "external reality" is not the sole reality. The internal experiences of the mind, and the kind of imagery it invents and casts into works of art, are clearly self-generating, at least to some degree. The simple feedback principle which works so well in computing machines, and for certain art and literary critics when they apply it, is highly inadequate to the understanding of the originating quality of the imagination.

¹ "Hallucinations in Sensory Deprivation," reprinted from *Hallucinations*, Grune & Stratton, Inc., 1962.

² Ibid., A. J. Silverman, M.D., S. I. Cohen, M.D., B. Bressler, M.D., and B. M. Shmavonian, Ph.D.

³ "The Thirty-Second Maudsley Lecture: Sensory Experience and Brain Structure," by Wilfred Le Gros Clark. *The Journal of Mental Science*, vol. 104, #434, Jan., 1958.

MUSIC

(Continued from page 8)

completely taken over the fiesta; the processional, an aerial display of bodily gestures, has become sacramental, in the same way that, as some may remember, the broken bodies of the aviators, in Andre Malraux's great film of the Spanish War, were carried by villagers down the mountainside.

Yet it was all improvisation, within predetermined limits, by a disciplined community of dancers, physically and spiritually trained to work together, among whom every gesture could be translated and again transmitted, in spite of occasional confusion, as if it were the movement and music of a rite. Rather than tragic it was transcendental, an adventure resembling flight in multi-dimensional space.

After such an ecstasy it is difficult, it is unfair, to attempt to do justice to the work of Erick Hawkins. His aim, by intention, is not dramatic; he works with a vocabulary of gesture, formally and contemplatively assembled along a linear plane, the dancers usually in standing posture, floating or leaping, with no emphatic recourse to the opportunities of stage space. The tempo stays fairly constant, with few breaks in continuity and nothing unexpected; there is no effort to provoke excitement.

Because this dance so insistently repeats its gestures, it challenges our theatrical habit of looking always for the different or startling event. The audience must seek satisfaction, as the dancers wish to convey it, by observing the solemn, deliberative rotation of a wheel of signs. I can admire the ascetic plan, regretting that it did not become for me, as I believe that it has been for others, a significant ritual. The house was nearly filled; there were no conspicuous departures.

The formality, the control of body and gesture among the dancers is a more direct extension from the art of Isadora Duncan, Maud



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Title

Allen, and Ruth St. Denis than anything in the work of Cunningham or Halprin. It is hard to realize that Hawkins was for over a decade a leading dancer in the dramatic company of Martha Graham.

Merce Cunningham has rediscovered, freed from strict gesture, the lyrical flowing of the entire body, carrying forward into aleatory independence, with far more elaborate combinations, the tradition of ballet. Ann Halprin has liberated expressiveness from preparation, from deliberate meaning, from formality, into a happening as transitory and perpetual as drama. Erick Hawkins has created, by contrast, a logic of sufficient gesture, like the rising, the standing, and the walk of Duncan. His appeal is most strongly to those who seek an independence dance medium, a median decorum within stage bounds.

Erick Hawkins composes in collaboration with an unusual musician, Lucia Dlugoszewski, who performs the entire music for his dances. Her instrument is a grand piano, which she attacks from before and behind, using plastic combs for bridge-mutes, other combs in wooden grips for "bows," and a great variety of other small devices to alter pitch, timbre, and the quality of response. Her compositions, though made for dance, are meant to be free-standing, to be heard alone. An inheritor from Varese, Cowell, Cage, she has not gone the limit of assault on the piano practiced by several contemporary composers (If one can call them that! someone mutters). Her music is chaste, open, eloquent, and like most similar means, limited in range. Swishes and swatches of sound take the place of notes. The means are legitimate and not pretentious. From her alternative battery of paper, skin, and wood drums, rattles, and other sound-producers, she brings forth a delightful elaboration of small sounds.

In an article for *Jubilee* she fairly wipes out the competition, except her own master Edgard Varese. Like Varese, she finds in timbre "the component of sound of most vivid immediacy, richest in what Orientals call 'suchness.' Music emphasizing the timbre aspect of sound maintains the clear emotional zero of a true nontonal music. Not having the emotional implications of pitch, it need not exploit the psychological aspects of sound but awaken the faculty of wonder for its own sake . . . for me the eternal revolution beneath all other revolutions is in perception rather than conception. . . . When an Apache Indian finds our sensibility gauche and childish one realizes that without this immediacy of real hearing there is no music at all.

. . . Really we must describe a sound and also prove one."

I dispute her argument, enjoy her conversation and admire the assuredness of her very public workmanship: at a piano spotlighted on the stage apron leaning far over the keyboard to pluck and swish or seated on the floor stage center in a circle of her small drums, while the dance goes on around her.

Carol Scothorn, director, and Pia Gilbert, musical director, of the UCLA Department of Dance swept their students into the new experimental choreography with a program "in the round" on the Royce Hall stage. The audience, too, apart from a few latecomers, sat in bleachers on the stage. There were a couple of inadequately realized ventures by students, one to music by Los Angeles composer Henri Lazarof. The show got better as it went along.

Santo Giglio's *Facade*, a vivid nightmare of symbolic realism, which he performed in company with Greta Griffith, did not fail or fade to the last gesture. One encounters in amateur motion pictures, as in Albee's plays, a type of personal symbol which irritates rather than informs. Giglio's symbols continually hit the mark, were pertinent not obvious. A man pulls by a rope a flat cart on which a woman sits applying makeup. The developing drama explores beneath the man's evident slavery to his devotion and beyond to the woman's desperately real dependence on the man; the bond is passion without recognition; despite effort to speak through, it fails, and the drama ends as it began. The dance action held the eye and mind in a beautiful unanimity of movement.

The Aftermath of the Absolute, choreography by Carol Scothorn, parodied indeterminacy: "The form varies for each performance and is determined by the throwing of dice." A variety of unexpected happenings happened, and happened again and again in a variety of combinations, and the variety begot other happenings, while other happenings happened. Fun to watch and forget.

During intermission the audience were invited to join one of four guides for a "guided tour." Missing nothing, we presented ourselves and were led via staircase and hallway to a balcony overlooking the Royce Hall lobby, where a free-for-all among the dancers (choreography by Bonnylee Hansen) was already in progress. For better viewing we ventured to a lower side-balcony, where a dancer caught me by the hand and led me downstairs into the whirl. There, passed between one partner and another, I did my best with the old Apache

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Dance (Parisian Apache, not Indian) from another era, until at last, out of breath and temporarily abandoned, I staggered from the melee. (Your feature reporter risks his neck for art.)

The Lazarite, choreographed and danced by Carol Scothorn, owed much, I should guess, to Eugene O'Neill's *Lazarus Laughed*, that impossible drama which I regretted missing when it was played last spring at the same university; I had always wished to see it because of its impossibility — the laughter, the crucified lion, and so on. For me, the dance was only less impossible than the play, but it did not fail for lack of trying. Miss Scothorn danced, jiggled, declaimed, fell down and rose to do the same again. It was one of those times when you feel earnestly that if you knew what was in the artist's mind you might do it justice. Though certain dramatic gestures were clear enough, the continuity of sign or symbolism remained opaque. *Ground Bass*, also choreographed by Carol Scothorn, swept the audience into an ostinato stamped and sustained by running feet. Everybody ran, dancers, musicians, an unknown girl from the bleachers who broke into the movement as if trying to set up a contrary rhythm and confuse the dancers; the diagonal path across the stage resounded like a drumhead, while other dancers spinning out of line fell into acrobatics, gestures, poses. The audience sensibility, both ear and eye, stayed with the ostinato, the line of changing runners, so that one scarcely observed what was happening each side the path. Like many of today's new reiterative "compositions" in sound or action it disregarded time by intensifying one's participation in the time-beating almost to hypnosis. One was returned to the sacred stamping rituals.

I came out of the spell with a deep sigh of satisfaction to have been carried so far and safely released.

BOOKS

(Continued from page 11)

genre of modern furniture, understandably and admittedly influenced by American, Scandinavian and Italian styles — but most recently developing lines and tastes of its own. The book contains the best of what England offers, and the Youngs make the point that ten years ago it would have been difficult to compile sufficient illustrations to justify a volume of this dimension. Today it is a question of what to leave out. This well-illustrated study and guide to England's contemporary styles and materials offers sections on Chairs, Tables and Chairs, Storage, Bedroom and Nursery and Office Furniture.

BOOKS TO WATCH FOR

GUARDIANS OF TRADITION: American Textbooks of the 19th Century by Ruth Miller Elson (U. of Nebraska, \$7.00) is an outstanding study of American educational tools in the last century, an exhaustive compendium of the books and school texts which went into the building of the young American mind from the beginning of the Federal Republic to the 20th Century.

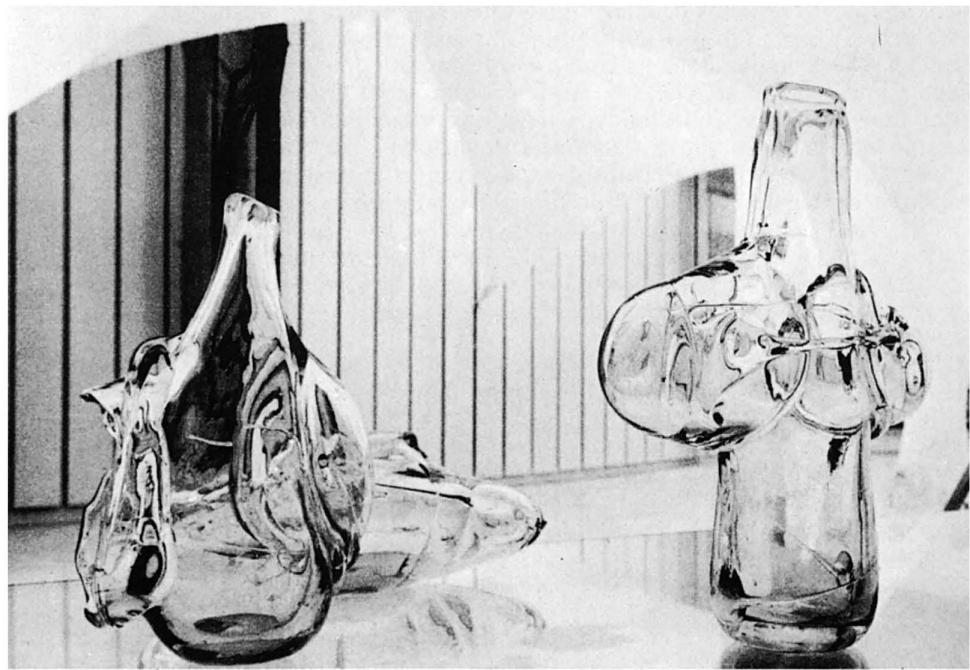
LOUIS C. TIFFANY: Rebel in Glass by Robert Koch (Crown Publishers, \$7.50). Among the earliest purveyors of what might be described as "culture" and gracious living and himself an artist, Tiffany turned his back on the company which his father founded, and devoted himself initially to luxurious living, then interested himself in providing artistic interiors for the wealthy of the late 19th Century. He re-decorated the White House during the "reign" of Chester A. Arthur, often called "The Magnificent." A colorful biography with 300 excellent illustrations many in full color.

PICTURE GALLERY PIONEERS by Ralph W. Andrews (Superior Publishing Company, \$12.50) is another in the fine series of Western Americana produced by this remarkable Seattle publishing firm. This is a history of early Western photography, and an attendant history of the West itself. Amply illustrated, this picture gallery of wagon trains, early settlers and settlements is a must for the Western specialist and the photography student.

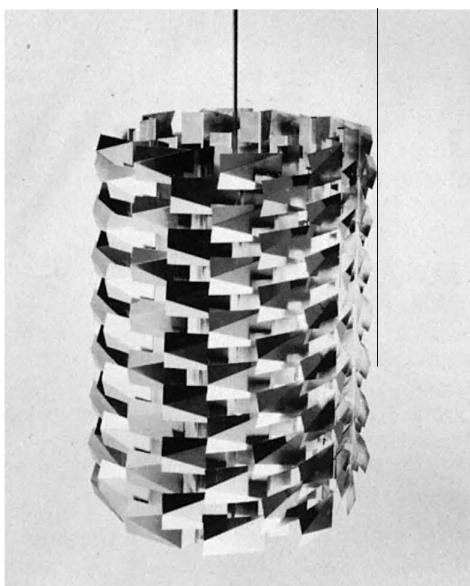
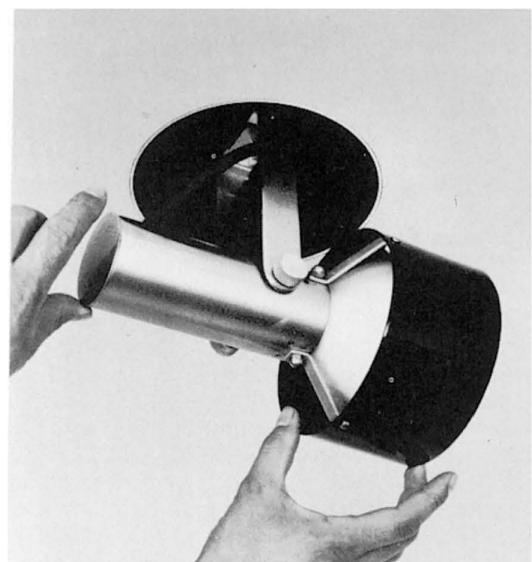
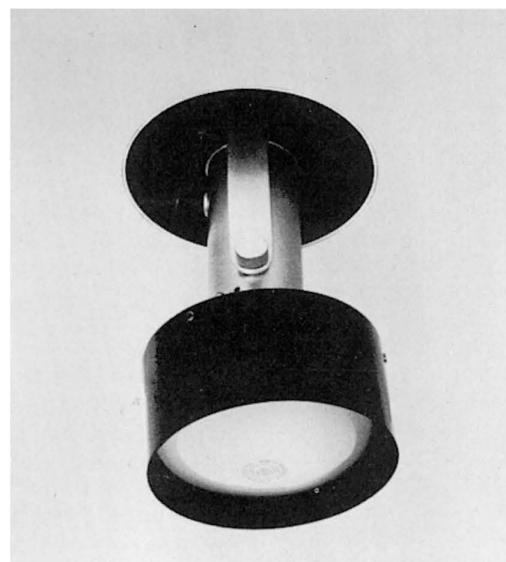
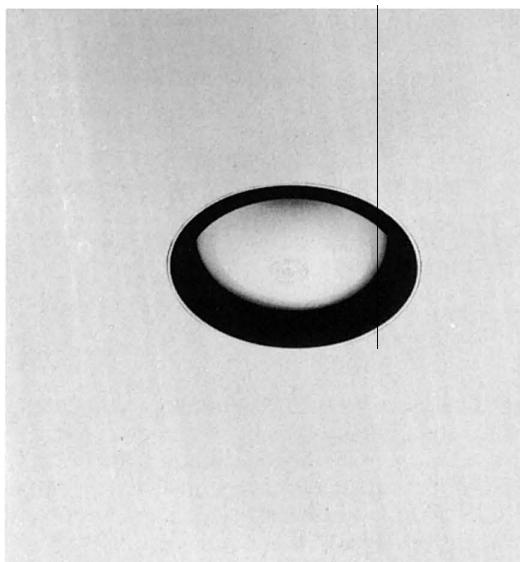
—ROBERT JOSEPH

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Experimental vase forms of blown glass designed by Harvey Littleton were displayed in the U.S. section at the Milan Triennale. Vases are 9" and 12" and greenish in color.



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(1) A complete package of information literature on new Armstrong Ventilating Acoustical Ceiling systems has been compiled for architects and engineers by the Building products Division of the Armstrong Cork Company. Fully illustrated brochure gives complete details on basic operation of the new ceiling system, shows how it reduces air conditioning costs through elimination of air diffusers and a large amount of supply duct work. Case histories of actual installations available at no extra cost. Armstrong Cork Company.

(2) An attractive 32-page booklet describing a number of steel-framed homes is available from Bethlehem Steel Company. Write for Booklet 1802. Color and black and white photographs describe outstanding steel-framed houses in many areas in the United States. Floor plans, construction information, and costs are described. Examples of mountain cabins, apartments, and steep hillside site solutions are shown. Bethlehem Steel Company.

(6) Interior Design: Crossroads have all the components necessary for the elegant contemporary interior. Available are the finest designed products of contemporary styling in: furniture, carpets, draperies, upholstery, wall coverings, lights, accessories, oil paintings, china, crystal and flatware. Booklet available. Crossroads Mfg. Inc.

(7) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. Roger Darricarrere.

(9) Two new pamphlets on folded plate roofs and stressed skin panels are available from the American Plywood Association. Each brochure contains structural details, illustrations and descriptive text; valuable addition to any collection of data on components; updates previously available information; other booklets in the components series describe box beams, curved panels, trusses and pallets. Available free to architects, fabricators, and builders. American Plywood Association.

(10) Furniture: A complete line of imported upholstered furniture and related tables, warehoused in California and Virginia for imme-

diate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use. Dux Inc.

(11) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses, recessed, semi - recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; Luxo Lamp suited to any lighting task. Selected units merit specified for CSHouse 1950. Harry Gitlin.

(12) A new, 12-page executive furniture catalog has just been completed by Hiebert, Inc., manufacturers of a complete line of executive office furniture. New catalog contains detailed illustrations of the line, including executive desks, secretarial desks, side storage units, corner tables, conference table, executive chairs, and side chairs. The center spread features a full-color photograph showing the various Hiebert furniture pieces. Copies of the catalog may be obtained free of charge. Hiebert, Inc.

(13) The 36-page Hotpoint Profit Builders catalog for architects and builders contains specifics on Hotpoint's full line of products, including built-in ovens, dishwashers, disposers, heating devices, refrigerators, ranges, air conditioners, laundry equipment. Also included are diagrams of twelve model Hotpoint kitchens with complete specifications for each. Hotpoint.

•(14) Tile — Full-color brochure gives specifications and descriptive information about economy line of tile which offers all the advantages of genuine ceramic tile at a low price. Striking installations are illustrated to show why Trend Tile is ideal for budget-priced homes and multiple dwelling units. A complete color palette shows the 11 plain colors and 9 Crystal Glaze colors available. Also shown are the three versatile Trend Tile decoratives which enable architects, builders, tile contractors and designers to achieve a custom effect at a nominal price. Interpace.

(15) Catalogs and brochures available on Multalum and X-Alum series of contemporary furniture designed by George Kasparian. Experienced contract dept. working with leading architectural and interior design firms. Kasparians, Inc.

•(16) Furniture — Three recently introduced Mies van der Rohe pieces plus complete line of furniture designed by Florence Knoll, Harry Bertoia, Eero Saarinen, Richard Shultz, Mies van der Rohe and Lew Butler and a wide range of upholstery and drapery fabrics of infinite variety with color, weave and design utilizing both natural and man-made materials. Available to the architect is the Knoll planning unit to function as a design consultant. Knoll Associates, Inc.

(18) Lighting: A completely new 12-page, 3-color brochure of popular items in their line of recessed and wall mounted residential lighting fixtures is now available from Marco. The literature

includes typical installation photos as well as complete specifications on all items Marvin Electric Manufacturing Company.

•(20) Clocks — Complete information on the entire Howard Miller Clock Company timepiece line in illustrated brochures. Contemporary wall and table clocks by George Nelson; contemporary, "three-dimensional" electric wall clocks, including remote control outdoor clocks and the new battery operated built-ins; Meridian Clocks in ceramic, wood, metal and other unusual finishes for decorative accents; Barwick Clocks in traditional designs, battery or A.C. movements. Howard Miller Clock Company.

•(21) Lighting — Four-page illustrated brochure shows all 21 styles in four models — ceiling, wall, table and floor — designed by George Nelson for Howard Miller Clock Company. Included are the large fluorescent wall or ceiling units designed for contract installation. Dimensions and prices given. Howard Miller Clock Company.

•(22) Selections from the diversified decorative accessory collections for the Howard Miller Clock Company. Brochure includes shelves, mirrors, spice cabinets, wall vanities and desks, planters, room dividers, Ribbonwal. Howard Miller Clock Company.

(24) "The pleasure of planning your home with Mosaic Tile," a new 24-page brochure, depicts unusual uses of tile and presents a variety of home planning ideas; large selection of handsome color

(Continued on next page)

March, 1965 — good until June 1. Allow 2 months for processing and delivery.

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photographs. Tiled steps, hallways, tiled fireplaces, kitchens, bathrooms, patios and swimming pools show the versatility and wide color choices as well as low maintenance costs and lifetime advantages of ceramic tile. Mosaic Tile Company.

(25) Completely new full-color 28-page catalog of Mosaic ceramic tile manufactured in California and distributed throughout the area west of the Rockies. First presentation booklet form of tile in the Harmonitone color families; includes decorated glazed wall tile, new Staccato palette in one inch square tile, and Byzantine. Catalog available upon request. The Mosaic Tile Company.

•(34) Appliances — New illustrated, full-color brochures with complete specifications on built-ins by Thermador: ovens, cook tops, accessories and dishwasher. Also electric heating for home, office, factory, apartment, hotels and schools, and the Thermador glass-lined electric water heaters. Thermador.

(40) Wood/Line, Globe's newest fixture series, accents the texture and patina of real walnut with the cool (all over glow) diffusion of milk white plastic to provide the handcrafted look in lighting. Globe Illumination Company.

(42) Scandiline Furniture offers for \$1.00 a 36-page catalog "Scandinavian at its Best". Many new items in the residential line are pictured as are those in the new office furniture division. The design-awarded, hand-printed Swedish lampshades for ceiling and wall hanging lamps are detailed. Price lists available. Scandiline Furniture, Inc.

(43) Scandiline Pega Wall System is the ultimate answer for any storage or service requirements. Unlimited combinations can be designed. The system is available either wall hung or free standing with 12 alternate leg heights. This patented construction, designed by Ib Juul Christiansen, is imported from Norway by Scandiline Furniture, Inc.

(44) Executive Desks: New collection by Brown-Saltman features designs by John Follis and Elisha Dubin. Manufactured in Southern California; complete local inventory available for immediate delivery. Brochure shows executive desks, conference desks, executive

storage units, etc. Brown-Saltman Company.

(46) Orlando Galleria has continuous exhibits of fine paintings and sculpture. Free schedule of exhibitions available. Orlando Galleria, 17037 Ventura Boulevard, Encino, California.

(47) Ogden water purifier converts tap water to pure spring-like drinking water by a scientifically developed, disposable cartridge. The small, compact, stainless steel unit is easily installed either above or below the sink. Portable and industrial units available. Ogden Filter Company, Inc.

(48) Complete information concerning the new automatic door closer for screen, glass and wardrobe doors by Kelly Kloster. \$18.95 installed, can be used on your present sliding screen door and features mechanism adjustable to door weight and an automatic safety stop when interrupted. The Kelly Kloster Company.

(49) Lighting brochure offered by Consolidated Electrical Distributors (formerly Incandescent Supply Company / Phillips & Edwards Corp.) describes its electrical services, supplies and apparatus for commercial, industrial, residential, outdoor and decorative lighting, electrical appliances and housewares. Consolidated Electrical Distributors.

(51) Brochure-catalog containing complete price information and illustrations of the new modular carved wood panels by Panelcarve. "Handcrafted by machine" the panels may be assembled into a variety of design combinations for doors, table tops, room dividers, paneled walls, desk components, planters, cabinets, etc. Panelcarve.

(52) Douglas Fir Roof Decking, an architect's and builder's guide to its use and availability, is the subject of a new 4-page brochure by Hemphill-O'Neill Lumber Company. The manufacturer produces quality decking in random and specified lengths to 24 feet, making possible rich, dramatic ceilings at low cost and with greater unbroken spans than commonly available. The brochure offers complete installation and manufacturing specifications. Hemphill-O'Neill Lumber Co., Inc.

(53) Four-page color brochure shows Facebrick residential, office and institutional installations. Con-

tains Facebrick color-selection chart and Name - Texture - Size - Color specification information. Cost guide table compares ultimate wall costs of Facebrick with other materials. Free from Pacific Clay Products, Los Angeles Brick Division.

(54) Fiesta Pools offers technical and non-technical literature describing facilities, capabilities and experience in executing architects' swimming pool designs. Information about Fiesta's Research and Development Division, and fully staffed Commercial Division. Fiesta Pools.

(55) A complete acoustical consultation service for architects is now available from the Broadcast & Communications Products Division of Radio Corporation of America. Service includes analysis, tests and recommendations on acoustics for theaters, studios, auditoriums, stadiums, classrooms, or any other public or private building where mechanical sound devices are employed. Radio Corporation of America.

(58) Fredrick Ramond, Inc. has just printed its newest full color brochure introducing a startling breakthrough in lighting fixtures. Hand-blown, geometrically designed globes. This brochure spectacularly illustrates the indoor/outdoor application of this revolutionary lighting development. Fredrick Raymond, Inc.

(59) Awandi - Imports announces the availability of their new catalog. This new line of furniture, imported from Germany, is illustrated to show the Rio Palisander (Rosewood) grain and the modern design which is equally in style in Commercial or Residential surroundings. The catalog includes available fabric samples and a price list. Awandi-Imports.

(60) New Swiss drafting board which at the touch of a knob moves the board to any desired height or angle. A boon to architects, draftsmen, artists, engineers, blueprinters. No need to move from a normal sitting position, stand on a chair, draw upside down at the top of the board. No more backaches, stiff necks, drafting table fatigue. Vertical shaft moves freely on ball bearings through 360° and may be locked in any position. Two 115v. 400w. motors supply power. Less than five seconds required for changes in

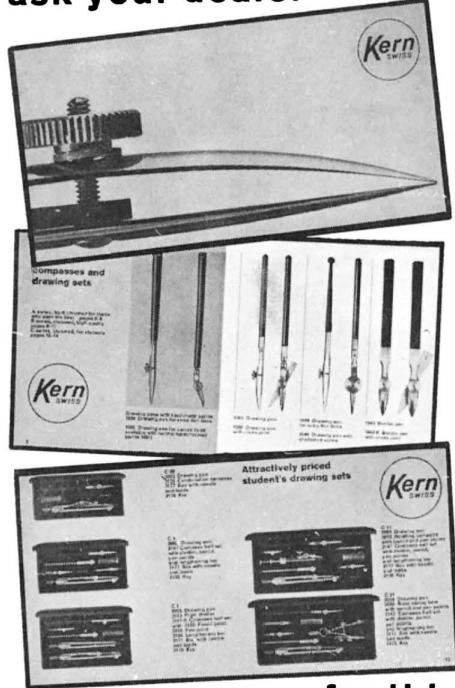
height from 16 inches to 31½ inches or adjustment from horizontal to vertical. Free brochure available. Reed Products Company.

•(61) Scalmandré Fabrics. New Architects' Collection of contemporary textured upholsteries—natural fibres, man-made fibres and blends. Tremendous color ranges and interesting weaves. Also special colors and designs to your specifications. Excellent group of casements for contract and institutional interiors. Write for swatched brochure. Scalmandré.

•(62) Scalmandré Wallcoverings. Large collection of wallcoverings—includes grasses, reeds, corks, linens, foils and novelty textures. Write for swatched brochure. Scalmandré.

•(63) Architectural Plastics International's new "Manual for Plastics in Construction" is a comprehensive and informative catalog for architects, engineers, designers, contractors. Published specifically for the construction industry, it embodies a directory, buying guide and a new-product digest for all phases of construction. Various brochures furnished. Architectural Plastics International.

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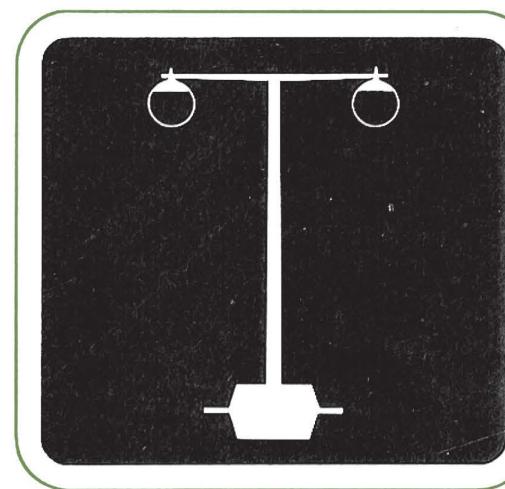
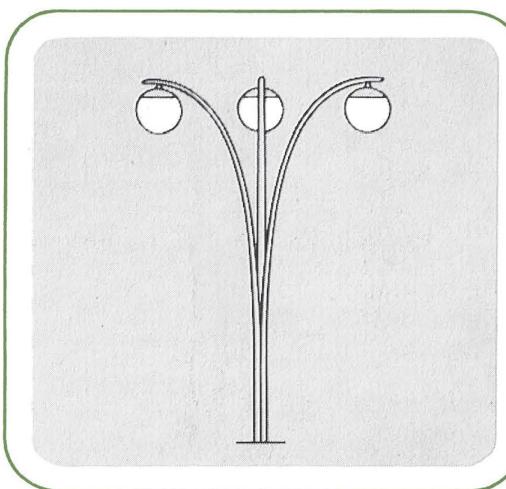
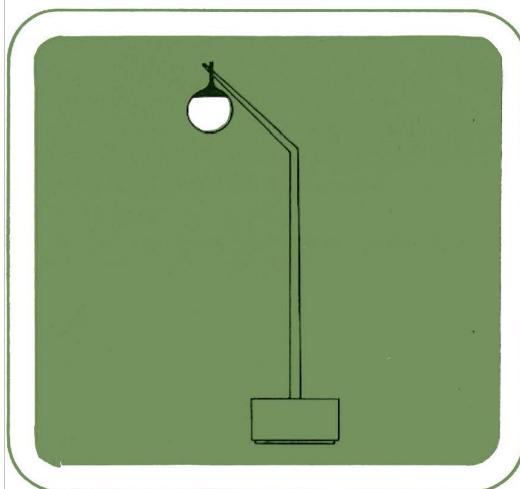
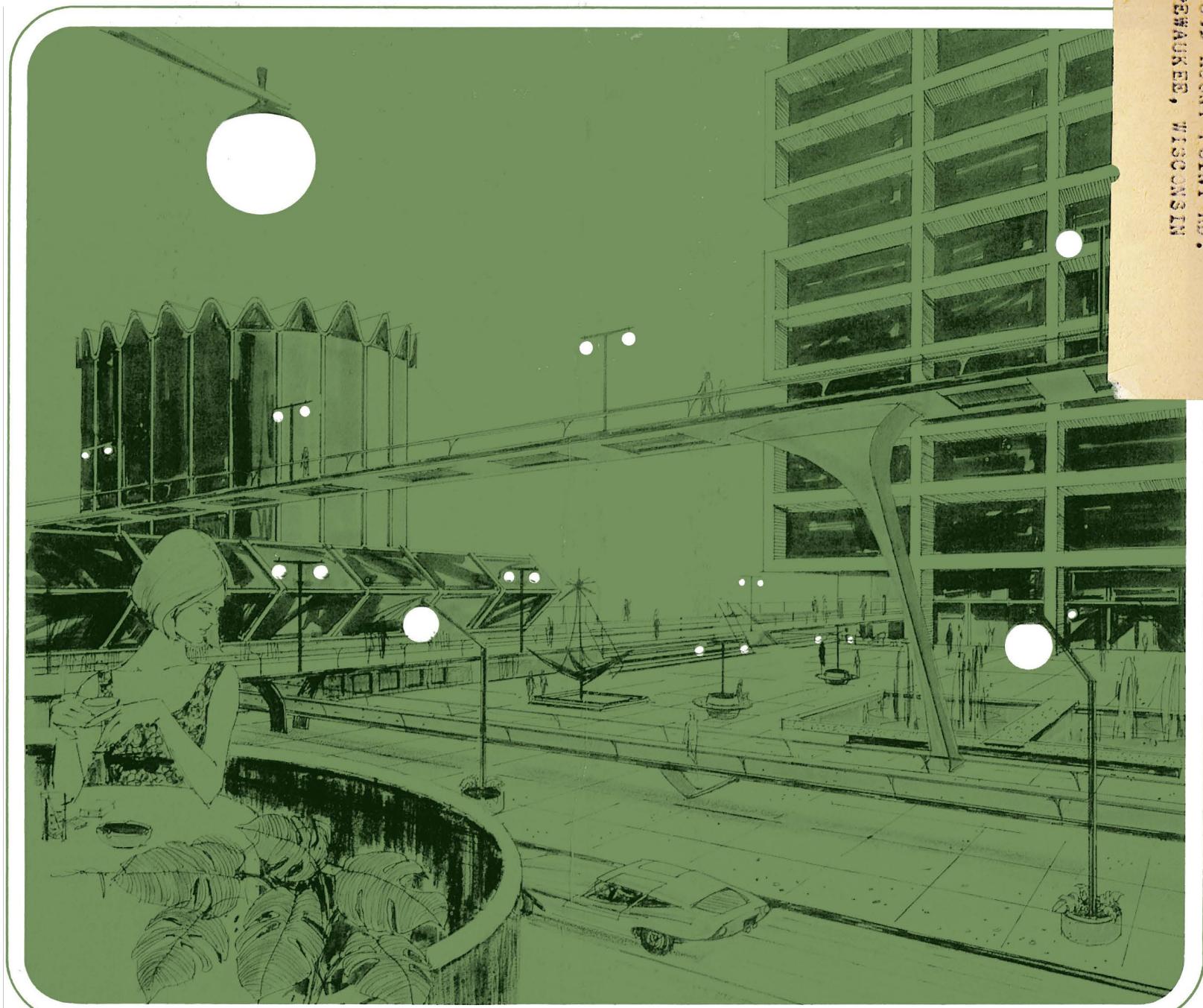
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